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THE
HISTORY
OF THE
ENGLISH STAGE,
FROM THE
Restauration to the Present Time.
INCLUDING THE
Lives, Characters and Amours,
Of the most Eminent
ACTORS and ACTRESSES.
WITH
Instructions for PUBLIC SPEAKING;
WHEREIN
The ACTION and UTTERANCE of the BAR,
STAGE, and PULPIT are Distinctly considered.


By Mr. THOMAS BETTERTON.

ADORNED WITH CUTS.

L O N D O N:

Printed for E. CURLL, at *Pope's-Head* in *Rose-Street*,
Covent-Garden. MDCCXLI. Price 5s. Bound.

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To His GRACE the

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Duke of GRAFTON,

LORD-CHAMBERLAIN

OF

His MAJESTY'S Household,

AND

SUPER-INTENDANT

OF THE

THEATRES.

MY LORD,

WERE the *History* of the
English Stage to bear any
other Inscription, than that of Your
GRACE, the Compiler would be justly
charged both with Want of Duty and
Respect.

TO

115411

DEDICATION.

TO avoid these Imputations, I beg
Your GRACE'S Acceptance of this Work,
and humbly hope Your GRACE will
permit Me, on all Occasions, to sub-
scribe Myself

Your GRACE'S

Most Obedient

AND

Most Devoted,

Humble Servant,

*Covent-Garden,
May 29, 1741.*

E. CURLL.

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N. B. Erratum. Page 40, at Line 8, read thus, viz. *I remember
a Passage in one of Mr. Pope's Letters to Henry Cromwell Esq;*



THE
HISTORY
OF THE
English STAGE.

INTRODUCTION.

HE DRAMA did not so much as grow into any Form in *England*, till the Reign of King *Henry* the VIII. It met, indeed, with some kind of *Establishment* in the Reign of Queen *Elizabeth*; but flourished in That of King *James* I. Arts were cultivated, till the Beginning of our Intestine Broils in the Reign of King *Charles* I, when the Dramatic Muse was banished, and all the Arts degraded.

The Design of this Work is to give a faithful Account of the Stage and its Progress;

2 INTRODUCTION.

gress; and to convey the Names of some of our most eminent Players, to a little longer Date, than Nature has given their Bodies.

But, before we descend to Particulars, let us, with a noble Peer, take a general View of that Period when MONARCHY was RESTORED; under which Administration the *Drama* was raised to its highest Degree of Perfection.

“ I behold (says Lord *Lansdowne*) a KING,
“ with a guilty Nation at his Feet, raising
“ his Enemies from the Ground, taking them
“ by the Hand as if they had never offend-
“ ed: Sour hypocritical Zeal and Grimace
“ turned, as by Incantment, all at once
“ into good Humour and open-hearted Chear-
“ fulness: Majesty and Splendor in the Court,
“ Decency and Discipline in the Church, Dig-
“ nity and Condescension in the Nobility,
“ Plenty and Hospitality in the Country,
“ Opulence in the City, good Nature and
“ good Manners amongst all Ranks and Con-
“ ditions of Men; Trade flourishing, Na-
“ vigation extended, Manufactures improved,
“ Arts and Sciences encouraged, Wit abound-
“ ing, the Muses restored, the Gown respect-
“ ed; and above all, Liberty, *real* Liberty
“ secured to Perpetuity, by that great Bul-
“ wark the *Habeas Corpus* Act. This is
“ the Scene which then presented it self, and
“ I look back with Pleasure upon it.”*

The

* See Lord *Lansdowne's* Letter to the *Author of Remarks*, &c. 1732, 4to. pag. 20.

INTRODUCTION. 3

The STAGE having been always accounted a most rational and instructive Entertainment ; has therefore met with all proper Encouragement in the wisest Governments, and been supported by the wisest Men. The *English* Theatre has risen for a Series of many Years under the Patronage of Princes, and appeared in greater Lustre than any other ; and, what still seems more extraordinary, is, that some of the most eminent Writers in the Dramatic way, have been themselves Players ; of which SHAKESPEARE and OTWAY are immortal Instances.

I believe, no Nation in the World can boast of having produced so many excellent *Writers* for the Stage, nor so many inimitable *Performers*, as our Own. The Memory of Mr. *Betterton*, Mr. *Booth*, Mr. *Wilks* ; Mrs. *Barry*, Mrs. *Bracegirdle*, and Mrs. *Oldfield's* Performances are still fresh among us : And as their Merit rendered them universally admired, their Loss is now as universally lamented.

But, here it ought to be observed, that as Wit, good Sense, and Politeness were absolutely necessary to support the Character and Dignity of the Scene ; it was always thought proper to intrust the Management of the Theatre, to Persons who were supposed to be justly qualified to judge of all Performances fit to be introduced in that Place ; that Works of Genius might meet with suitable

4 INTRODUCTION.

Encouragement, and Dullness and Immorality be effectually excluded.

Mr. *Betterton* long had the *Stage* under his Direction; and he, undoubtedly, wanted no Abilities to *distinguish* Merit; nor have I ever heard that he wanted Inclination to *reward* it. And as eminent as he was allowed to be, yet he thought it adviseable, and no way unworthy of him, to join with those who were professed Players. And of late Years Mr. *Booth*, Mr. *Wilks*, and Mr. *Cibber*, as they were all eminent in their Professions, as Actors; their own Interest, as well as the *Honour* of the *Stage*, made them industrious to support it in full Credit. The *two* former of these Patentees are dead; and so is that Envy which pursued them in their Lives. We have now no Memory for their *Failings*, and only retain the pleasing Remembrance of their various *Excellencies*.

From these general Observations then, we may perceive, that it hath been always thought essential to the Preservation of the Stage, and the Encouragement of Authors, to have the management of the Theatre committed to proper Persons, who had given some Public Proof of their Capacity to judge, what would be most instructive or agreeable to the Taste of an *English* Audience; as will, in the Course of this Undertaking, be fully shewn.

CHAP.

C H A P. I.

Of the Duke of YORK's Company under Sir WILLIAM D'AVENANT, 1662; and the UNION betwixt the KING's and DUKE's Company, 1682.

WE shall begin these MEMOIRS of PLAYERS, with an Account of, our *English* ROSCIUS, Mr. *Thomas Betterton*, whom we may suppose in his own particular Person, on a Foot with that Illustrious *Roman*; especially when we consider that Mr. *Betterton* was excellent both in *Tragedy* and *Comedy*; whereas, by all we can discover, ROSCIUS was famous for *Comedy* only.

As to his Descent, he was the Son of Mr. *Thomas Betterton*, Under-Cook to King *Charles* the Ist, born in *Totbill-street, Westminster*, in the Year 1637. He had a very good Education, and when he was come to Years sufficient, by his own Choice, his Father put him to Mr. *Rhodes*, a Bookseller at *Charing-Cross*; Mr. *Edward Kynaston* was Fellow-'Prentice with him.

I must not here pass by Mr. *Betterton's* Loyalty and Courage; who, tho' but a mere Stripling, went a Volunteer into the King's Service, as Mr. *Hart*, Mr. *Smith* and Mr. *Mobun*, had done before him. They were all Four engaged at the Battle of *Edge-Hill*, in *Warwickshire*, and Mr. *Mobun* so re-

markably signalized himself in this Engagement, that the Major, who commanded our young Cavaliers, being shot, his Commission was given to Him.

After the Murder of the King, these Gentlemen all became Players; but what more immediately brought Mr. *Betterton* and Mr. *Kynaston* upon the Stage, was their Master's having, formerly, been *Wardrobe-Keeper* to the King's Company of Comedians in *Black-Fryars*. And upon the March of General *Monck* with his Army, from *Scotland* to *London*, in the Year 1659, Mr. *Rhodes* obtained from the Powers then in being, a Licence to set up a Company of Players in the *Cock-pit*, in *Drury-Lane*, and soon made it compleat; his two Apprentices, *Betterton* for Men's Parts, and *Kynaston* for Women's, being the Head of them.

Mr. *Betterton*, tho' now but twenty-two Years of Age, acquired very great Applause by his Performances in *The Loyal Subject*. *The Wild-Goose-Chace*. *The Spanish Curate*; and several other Plays of *Beaumont* and *Fletcher*. But, while our young Actor was thus rising, under his Master *Rhodes*, Sir *William D'Avenant* procured a Patent of King *Charles* the II^d, for erecting a Company under the Title of *The Duke of YORK's Servants*, and took Mr. *Betterton*, and all who acted under Mr. *Rhodes*, into his Company; and in the Year 1662, opened a THEATRE in *Lincoln's-Inn-Fields*, with the first
and

and *second* Parts of *The Siege of RHODES*, having new Scenes, and Decorations of the Stage, which were then first used in *England*.

Altho' this be affirmed by Some, Others have laid it to the Charge of Mr. *Betterton*, as a Crime that he was the first Innovator on our rude Stage; and that such Innovations were the Destruction of good Playing; but I think with very little Shew of Reason, and very little Knowledge of the Stages of *Athens* and *Rome*, where, I am apt to believe, was, in their flourishing Times, as great Actors, as ever played here, before Curtains. For how that which helps the Representation, by assisting the pleasing Delusion of the Mind in regard of the Place, should spoil the Acting, I cannot imagine.

The *Athenian* Stage was so much adorned, that the very Ornaments or Decorations cost the State more Money, than their Wars against the *Persians* and the *Romans*; tho' their Dramatic Poets were much inferior to the *Greeks*, (if we may guess at those, who are perished, by those who remain) were yet not behind them, in the Magnificence of the Theatre to heighten the Pleasure of the Representation. If this was Mr. *Betterton's* Thought, it was very just; since the Audience must be often puzzled to find the Place and Situation of the Scene, which gives great Light to the Play, and helps to deceive us agreeably, while they saw nothing before them but some *Linsey-Wolsey* Curtains, or at best some

Piece of old Tapestry filled with aukward Figures, such as were disagreeable to the Audience. This therefore I must urge as his Praise, Mr. *Betterson* endeavoured to compleat that Representation which was before but imperfect.

At what time his Grace the Right Honourable *George Villiers Duke of Buckingham* began to write his REHEARSAL, we cannot exactly learn; but thus much may be certainly gathered from the Plays satirized in it, that it was before the End of the Year 1663, and it is demonstrable that it was finished before the End of 1664, because it had been several times Rehearsed, the Players were perfect in their Parts, and all things were in readiness for its Acting before the great Plague in 1665, which prevented its being played. What was then intended being very different from what now appears. In *That* the Poet was called *BILBOA*, by which Name Sir *Robert Howard* was the Person pointed at. During this Interval, many Plays were brought upon the Stage written in Heroic Rhime; and on the Death of Sir *William D'Avenant* in 1668, whom Mr. *Dryden* succeeded as Poet-Laureat, it became still in greater Vogue: This moved the Duke to change the Name of the Hero from *Bilboa* to *BAYS*, directly levelling his Bolt at Mr. *Dryden*. It was brought upon the Stage in 1671, acted with universal Applause, and is the justest and truest Satire upon a vitiated and Dramatic Taste, the World ever saw; as it
will

will be an everlasting Proof of the Author's Wit and Judgment.

Mr. *Betterton*, now making, among the *Men*, the foremost Figure in Sir *William D'Avenant's* Company, he cast his Eyes on Mrs. *Saunderson*, who was no less eminent among the *Women*, and married her. She was bred in the House of the Patentee, improved herself daily in her Profession, and having, by Nature, all the Accomplishments required to make a perfect Actress, she added to them the distinguishing Characteristick of a virtuous Life.

But notwithstanding the Industry of the Patentee and Managers, it seems the KING's House then carried the Vogue of the Town, and the *Lincoln's-Inn-Fields* Theatre being not so commodious, the Players and other Adventurers built a much more magnificent one in *Dorset-Gardens, Fleet-street*, and adorned it with all the Machines and Decorations the Skill of those Times could afford. This likewise proving less effectual than they hoped, other Arts were employed, and the Political Maxim of *DIVIDE & IMPERA*, (*Divide and Govern*) being put in practice, the Feuds and Animosities of the KING's Company were so well improved, as to produce an Union betwixt the two Patents. To bring this Design about, the following Agreement was executed, *viz*,

ME-

MEMORANDUM, Octob. 14, 1681.

IT is hereby agreed upon, between Dr. *Charles D'Avenant*, *Thomas Betterton*, Gent. and *William Smith*, Gent. of the one Part; and *Charles Hart*, Gent. and *Edward Kynaston*, Gent. on the other Part. That, the said *Charles D'Avenant*, *Thomas Betterton* and *William Smith*, do pay, or cause to be paid, out of the Profits of Acting, unto *Charles Hart* and *Edward Kynaston*, five Shillings a-piece for every Day there shall be any Tragedies, or Comedies, or other Representations acted at the DUKE'S Theatre in *Salisbury-Court*; or wherever the Company shall act during the respective Lives of the said *Charles Hart*, and *Edward Kynaston*, excepting the Days the young Men or young Women play for their own Profit only; but this Agreement to cease, if the said *Charles Hart* or *Edward Kynaston* shall at any time play among or effectually assist the KING'S Company of Actors; and for as long as this is payed, they *Both* covenant and promise not to play at the KING'S Theatre.

If Mr. *Kynaston* shall hereafter be free to act at the DUKE'S Theatre, this Agreement with him, as to his Pension, shall also cease.

In Consideration of this Pension, Mr. *Hart* and Mr. *Kynaston* do promise to make over, within a Month after the Sealing of this, unto *Charles D'Avenant*, *Thomas Betterton* and

and *William Smith*, all the Right, Title and Claim which they or either of them may have to any Plays, Books, Cloaths, and Scenes in the KING's Playhouse.

Mr. *Hart* and Mr. *Kynaston* do *Both* also promise, within a Month after the Sealing hereof, to make over to the said *Charles D'Avenant*, *Thomas Betterton* and *William Smith*, all the Title which they, or each of them, have to six Shillings and three Pence a-piece for every Day there shall be any Playing at the King's Theatre.

Mr. *Hart* and Mr. *Kynaston* do *Both* also promise to promote with all their Power and Interest an Agreement between both Playhouses; and Mr. *Kynaston* for himself, promises to endeavour, as much as he can, to get free, that he may act at the DUKE's Playhouse, but he is not obliged to play unless he have ten Shillings *per* Day allowed for his Acting, and his Pension then to cease.

Mr. *Hart* and Mr. *Kynaston* promise to go to Law with Mr. *Killigrew* to have these Articles performed, and are to be at the Expence of the Suit.

In Witness of this Agreement, all the Parties have hereunto set their Hands, this 14th Day of *October*, 1681.

Charles D'Avenant.

Thomas Betterton.

William Smith.

Charles Hart.

Edward Kynaston.

This private Agreement hath been reflected on as tricking and unfair, but then it is by those, who have not sufficiently considered the Matter ; for, *an dolus, an virtus, quis in hoste requirit ?* All Stratagems are allowed betwixt Enemies ; the two Houses were at War ; Conduct and Action were to decide the Victory ; and whatever the DUKE's Company might fall short of in Action, it is plain they won the Field by their Conduct. For Mr. *Hart* and Mr. *Kynaston* performed their Promises so well, that the Union was effected the very next Winter 1682.

We must now leave these Gentlemen for some time, in the useful Province of their Profession, both to Instruct and Divert the Public, (which was the original Institution of *Dramatic Poesie*) to give an Account of Mrs. *Barry*. Some particular *Memoirs*, relating to her, we have been favoured with by a Gentlewoman, her most intimate Friend, which is the Subject of our next Chapter.





C H A P. II.

MEMOIRS of Mrs. BARRY, &c.

E*Lizabeth Barry* was the Daughter of *Robert Barry, Esq;* Barrister at Law; a Gentleman of an ancient Family, and good Estate.

At the Beginning of the Civil Wars, when King *Charles* invited all his Loyal Subjects to take up Arms in his Defence, Mr. *Barry* raised a Regiment for his Majesty's Service, composed of his Neighbours and Tenants, equipping and maintaining them a considerable Time at his own Expence. This,
as

as it ever after, made him known by the Title of Colonel *Barry*, it also so far incumbered his Estate, as to oblige his Children, when grown up, to make their own Fortunes in the World.

The Lady *D'Avenant*, who had been several Years a Widow, and a particular Friend of Sir *William D'Avenant*, having the greatest Friendship for Col. *Barry*, took his Daughter, when young, and gave her a good Education. Lady *D'Avenant* made her not only her Companion, but carried her wherever she visited. Mrs. *Barry* by frequently conversing with Ladies of the first Rank and best Sense, became soon Mistress of that Behaviour which sets off the well-bred Gentlewoman.

What first recommended Mrs. *Barry* to the Stage, was her Voice ; her good Air, tho' no Beauty, made Sir *William* take her ; but as she had a very bad Ear, they found it so difficult to teach her, that they thought it would be impossible to make her fit for the meanest Part. Three times she was rejected ; and Three times, by the Interest of her Lady, they were prevailed on again to try her, but with so little Success, that several Persons of Wit and Quality being at the Play, and observing how ill she performed, positively gave their Opinion she never would be capable of any Part of Acting. But the Earl of *Rocheſter*, to shew them he had a Judgment superiour, entered into a Wager, that by proper Instructions, in less than six Months, he would engage

gaged she should be the finest Player on the Stage. He was opposed by them all, and tho' they knew him to be a Person of excellent Sense, yet they thought, on this Subject, he had started beyond the Bounds of his Judgment; and so many poignant Things were said to him on this Occasion, that they piqued him into a Resolution of taking such Pains with Mrs. Barry, as to convince them he was not mistaken.

From the Moment he had this Dispute, he became intimately acquainted with her, but to the World he kept it private, especially from those he had argued with about her. He soon, by talking with her, found her Mistress of exquisite Charms; and it was thought that he never loved any Person so sincerely as he did Mrs. Barry. Whoever has a mind to see him in the Form of a Lover, may find him shine in the Letters annexed to his Poems (bound up with the Tragedy of *Valentinian*) Mrs. Barry being the Person to whom those Letters were Addressed.

The first Parts Lord *Rocheſter* chose to teach Mrs. Barry, were the *Little Gipsy*, in the Comedy of the *Rover*, by Mrs. Behn: and *Isabella*, the *Hungarian Queen*, in the Tragedy of *Mustapha*, by the E. of *Orrery*: which (besides the private Instructions he gave her) he made her Rehearse near 30 times on the Stage, and about 12 in the Dress she was to Act it in. He took such extraordinary Pains with her, as not to omit the least Look or Motion, nay,

I

I have been assured from those who were present, that her Page was taught to manage her Train, in such a Manner, so as to give each Movement a peculiar Grace.

But before I mention what Success the Peer had with his Pupil, to give the Reader a clearer Idea, it was certain Mrs. *Barry* was Mistress of a very good Understanding, yet she having little, or no Ear for Music, which caused her to be thought dull when she was taught by the Actors, because she could not readily catch the Manner of their sounding Words, but run into a Tone, the Fault of most young Players; this Defect my Lord perceiving, he made her enter into the Nature of each Sentiment; perfectly changing herself, as it were, into the Person, not merely by the proper Stress or Sounding of the Voice, but feeling really, and being in the Humour, the Person she represented, was supposed to be in.

As no Age ever produced a Person better skilled in the various Passions and Foibles of Mankind than my Lord *Rochester*, so none was more capable of instructing her to give those heightening Strokes which surprized and delighted all who saw her.

The first Night she played the *Hungarian* QUEEN, my Lord brought the *King*, and the *Duke* and *Dutchess* to the Play, besides the Persons he had disputed withal about her. The very Air she appeared with, in that distressed Character, moved them with Pity,
pre-

preparing the Mind to greater Expectations,
but when she spoke these Words to the in-
sulting Cardinal,

My Lord, my Sorrow seeks not your Relief;
You are not fit to judge a Mother's Grief:
You have no Child for an untimely Grave,
Nor can you lose what I desire to save.

Here, Majesty distressed by the hostile Foe,
the Widow Queen forlorn, insulted by her Sub-
jects, feeling all an afflicted Mother could suffer
by a stern Counsellor's forcing her to yield her
only Son to be sacrificed to the Enemy to
save themselves and City, these Passions were
so finely expressed by her, that the whole
Theatre resounded with Applauses; the Dut-
chess of York was so pleased, that from Mrs.
Barry she learned to improve in the *English*
Language, made her a Present of her Wed-
ding-Suit, and favoured her in so particular a
Manner, not only whilst Dutchess, but when
Queen, it is said, she gave Her her Coronation
Robes to act Queen *Elizabeth*, in the Earl of
Essex. In this Part, though the Play is but
indifferently wrote, and stuf with Bombast,
yet Mrs. *Barry* so happily hit it, she made
that Queen, which was so much beloved, re-
vive again, and become idolized in her: that
little Speech of

What means my giving Subjects?

was spoken with such a Grace and Emphasis as was never before, or since, to be imitated; her Performance giving the Audience an Idea of that Princess in many important Passages of her Life. The Air with which she looked when she penetrated into the Thoughts of the Countesses of *Rutland* and *Nottingham* (on their endeavouring to hide the different Passions of *Hate* and *Love*) shewed, more than the Language, the piercing Genius of that great Lady; but when *Cecil* is recounting the Seizure of the Earls, and mourns *Essex's* fallen State, no Imagination can form, that has seen her Look, and Air, when she says

Essex thou art fallen Indeed!

See! the Crocodile weeps over his Prey.

As those who are acquainted with History know, that Queen *Elizabeth* notwithstanding her Indulgence to her Favourites, had a quick Penetration into their Faults; so, it is certain, at the same time her Eyes flowed with Pity, for the Follies and Mismanagements which drew on their Fates. The Sword still executed Justice on the Traytors. This Mrs. *Barry* represented so finely, that Love, Disdain, Hate, Severity and Pity, were so blended together in this Politic Queen, one could not say which had the Mastery, and gave that Age greater Lights into Queen *Elizabeth's* Temper than History itself.

Alex.

Alexander the Great: Or, The Rival Queens, was a Play in which Mrs. Barry by her admirable Acting seemed to have new-formed the Character; to read the Play one would think the Poet had been in a Rage the whole Time he was writing it, yet there are some Strokes in it which have the true Fire of Poetry. The Players, when this Tragedy first appeared, made it a Favourite one to the World, but for want of a *Barry* and a *Bracegirdle*, the Characters of *Roxana* and *Statira* are perfect burlesque on the Dignity of Majesty, and good Manners. *Roxana* is haughty, malicious, insinuating; with this Compound, she is made desperately in Love with *Alexander*: On her first entering, what Misery did she seem to feel, tortured with Jealousy, when she says,

Madness but meanly represents my Toil.
Roxana and *Statira*! they are Names
 That must for ever jar; eternal Discord,
 Fury, Revenge, Disdain, and Indignation,
 Tear my swoln Breast, make way for Fire and
 Tempest;
 My Brain is burst, Debate and Reason quench'd,
 The Storm is up, and my hot bleeding Heart,
 Splits with the Rack,

I have heard this Speech spoken in a Rage that run the Actor out of Breath; but Mrs. Barry when she talked of her *hot bleeding Heart*, seemed to feel a Fever within, which

by *Debate* and *Reason* she would *quench*. This was not done in a ranting Air, but as if she were struggling with her Passions, and trying to get the Mastery of them ; a peculiar *Smile* she had, which made her look the most genteely malicious Person that can be imagined ; when she meets *Statira* and insults her, in these Words :

I hope your Majesty will give me Leave
To wait you to the Grove, where you would grieve.
Where like the Turtle, you the Loss will moan
Of that dear Mate, and murmur all alone.

Then with what a Softness did she look and speak when she takes *Alexander* by the Hand, saying,

———now——— for a last Look,
And that the Memory of *Roxana's* Wrongs
May be for ever printed in your Mind.

In the following Scene *Roxana's* Character rises ; no Rage, no Revenge, nor even the Fear of *Syfigambis*, who by her Policies was suspected to aim at her, and the Infant's Destruction with which she was with Child, could make her admit a Thought against *Alexander's* Life, nay the Indignation she is in with *Casander* for tempting her, joined with his profered Love, is so great, that heightened at it, he is forced as in Astonishment, to sooth her Rage, and to contrive the getting *Statira*

tira into her Power. Once at the acting the last Scene of this Play Mrs. *Barry* wounded Mrs. *Boutel* (who first played the Part of *Statira*) the Occasion of which I shall here recite.

Mrs. *Boutel* was likewise a very considerable Actress; she was low of Stature, had very agreeable Features, a good Complexion, but a Childish Look. Her Voice was weak, tho' very mellow; she generally acted the *young Innocent Lady* whom all the Heroes are mad in Love with; she was a Favourite of the Town; and, besides what she saved by Playing, the Generosity of some happy Lovers enabled her to quit the Stage before she grew old.

It happened these Two Persons before they appeared to the Audience, unfortunately had some Dispute about a *Veil* which Mrs. *Boutel* by the Partiality of the Property-Man obtained; this offending the haughty *Roxana*, they had warm Disputes behind the Scenes, which spirited the Rivals with such a natural Resentment to each other, they were so violent in performing their Parts, and acted with such Vivacity, that *Statira* on hearing the King was nigh, *begs the Gods to help her for that Moment*; on which *Roxana* hastening the designed Blow, struck with such Force, that tho' the Point of the Dagger was blunted, it made way through Mrs. *Boutel's* Staves, and entered about a Quarter of an Inch in the Flesh.

This Accident made a great Bustle in the House, and alarmed the Town; many different Stories were told; some affirmed, Mrs. *Barry* was jealous of Mrs. *Boutel* and Lord *Rocheſter*, which made them suppose she did it with Design to destroy her; but by all that could be discovered on the strictest Examination of both Parties, it was only the *Veil* these two Ladies contended for, and Mrs. *Barry* being warmed with Anger, in her Part, she struck the Dagger with less Caution, than at other times.

Tho' I have mentioned several Passages of this Play in which Mrs. *Barry* shined, I cannot conclude without taking notice that tho' before our Eyes we had just seen *Roxana* with such Malice murder an innocent Person, because better beloved than herself; yet, after *Statira* is dead, and *Roxana* is following *Alexander* on her Knees, Mrs. *Barry* made this Complaint in so Pathetic a Manner, as drew Tears from the greatest Part of the Audience,

O! speak not such harsh Words, my Royal Master:
 But take, dear Sir, O! take me into Grace;
 By the dear Babe, the Burden of my Womb,
 That weighs me down when I would follow faster.
 My Knees are weary, and my Force is spent;
 O! do not frown, but clear that angry Brow;
 Your Eyes will blast me, and your Words are Bolts
That

That strike me dead : the little Wretch I bear,
Leaps frighted at your Wrath, and dies within me.



Here end the *Memoirs* communicated to us concerning Mrs. *Barry*. But to the same Hand we are obliged for the following Account of that celebrated Actress, Mrs. MARSHALL.

Dr. *D'Avenant's* Company falling under Mr. *Betterton's* Direction, as to the Women, he employed himself in visiting, and overlooking their Actions as a Guardian, or Father, and several Ladies so far busied themselves as often to enter into Quarrels with Nephews, Sons and Husbands, about attempting to corrupt them. The private Behaviour of these young Women were frequently talked of by the Ladies, extolling their virtuous Resistance of those dangerous Seducers, Man, to the Clouds; and comparing fallen Nymphs, with the Fiends sinking to the Shades below.

Mrs. *Betterton*, encouraged by the Public, joined with her own good Inclinations, trod the Stage without the least Reproach; but the first Thing that gave a Damp to these Endeavours, and caused her to find the guarding these Ladies Virtues a Task more laborious, and difficult, than any *Hercules* had imposed on him by his Step-Dame, was what happened to the famous Mrs. *Marshall*, more known by the Name of *Roxalana* from her Acting that Part. This Lady possessed

essed a Mind which shone with a haughty and severe Virtue according to the Haughtiness of that Age. She was attacked by, and had withstood the Earl of *Oxford** in every Form an artful Gallant could put on. Grown mad with Love, and her Repulses, he forms a Plot to get her by Force; intending to seize her as she went from the House after she had been acting this Part; which being made known to her, by some real Friend, she obtained a Party of the King's Guards to protect her. When her Chair appeared, the Nobleman began his Assault, but was valiantly repulsed, and she was safely conducted Home.

This Adventure was the whole Talk of the Court and Town; the Ladies applauded her Resolution secretly, not a little pleased to see their Sex's resolute Behaviour in *Roxalana*. Many Parties were formed both *for* and *against* her. The Fanatics cried out, saying, it was a Shame they should bring up Girls in the School of *Venus*, teaching them such Airs and Tricks to tempt Mankind. The Gentry liked the Diversion, alledging, the greater the Temptation, the greater the Glory to resist, saying that Ladies were bred up in virtuous Sentiments, their Minds improved by high Ideas, and encouraged by the Patronage of the Good and Great.

However, in this Affair, the King himself having the Story represented to him in the blackest Light, interposed; and his Majesty;
with

* AUBREY DE VERE.

with a Freedom natural to one of the best tempered Princes, told the Earl, he thought the Vice (though perhaps he gave too much Countenance to it by his own Irregularity) bad enough with the Consent of the *Fair*, but where Force or Violence was used, it was so heinous, he would not, though a Sovereign, indulge the Thought of such an Action, much more permit it to be done by a Subject.

This Reproof caused the Earl to answer with some Reserve, he said he would think no more of her; but soon after he renewed his Assault, telling her it was impossible to live without her. That, her exalted Virtue had inspired him with other Sentiments, proposing to Marry her in private. This Bait *Roxalana* greedily swallowed, her Vanity inclining her to believe the Earl sincere. In short, the Earl comes, brings his Coachman dressed like a Minister, Marries her, and took her down to one of his Country-Seats, where soon growing weary of her, he pulled off the Mask, and, with Scorn, bid her return to the Stage. Upon this, she threw herself at the King's Feet, who countenanced her so far, that he made the Earl allow her 500 *l.* a Year; and, as long as her Son lived would not suffer him to Marry any other Lady; but, on the Child's Death, the Concern for so ancient a Family's becoming extinct (the Earl being the last of it) his Majesty through great Intercession was prevailed on, to permit of the Earl's Re-Marriage.

We



WE are, in this Place, obliged, in Justice to her Merit, to introduce, a Lady now living, Mrs. *Anne Bracegirdle*. She was the Daughter of *Justinian Bracegirdle* of *Northamptonshire*, Esq; where she was born.

It is not any Matter of our Enquiry by what Means a Gentlewoman of so good an Extraction came upon the Stage, since the best Families have been liable to the greatest Misfortunes, amongst which was that of her Father, in being bound, and suffering for Others. But it may be some kind of Alleviation to say, that in the Scene, wherein Providence had consigned her Fate, she had the good Fortune to be well placed, when an Infant, under the Care of Mr. *Betterton* and his Wife, whose Tenderness she always acknowledges to have been Paternal; Nature formed her for the Stage, and it was to the Admiration of all Spectators that she performed the Page in *The Orphan*, at the Duke's Theatre in *Dorset-Garden*, before she was six Years old.

Here we must leave her for the present, and return to Mr. *Betterton*. For, with him, we must observe that the Disregard for the *Tragic Poem*, is at all times chiefly to be attributed to a Defect in the *Action* when represented on the Stage.

Nor

Nor is there any greater Proof of the Virtue or Corruption of the People, than their Pleasures. Thus in the Time of the Vigour of the *Roman* Virtue, *Tragedy* was very much esteemed, its Dignity kept up, and the Decorum of the Stage so very nicely observed, that a *Player's standing out of his Order, or speaking a false Quantity, was sufficient for him to be hissed off the Stage.* This *Cicero* assures us, *Histrion se paulo movit extra Numerum, aut si Versus pronunciatus est Syllaba una brevior aut longior exhibetur & exploditur.* (Paradox iii.)

And when they gave us the most noble Examples of Virtue in their real Life, they were most pleased with the Representation of noble Examples on the Stage; for People are delighted with what bears the greatest Likeness to the Turn and Temperament of their own Minds. Thus when the *Roman* Virtue decayed, or indeed was lost with their Liberty, and they subsisted and spread their Dominions more by the Merit of their Ancestors, and the *Roman* Name made terrible by them, than by their own Bravery, then Effeminacy and Folly spread thro' the People, which immediately appeared in their Sports or Spectacles; and *Tragedy* was slighted.

Now Farce on the One hand, with its *Mimes* and *Pantomimes*, and *Opera* on the Other, with its emasculating Sounds, invade and vanquish the Stage, and draw the Ears and Eyes
of

of the People; who care only to laugh, or to see things extravagant and monstrous.

I rather at present attribute the Decay of *Tragedy* to our want of *Tragedians*, and indeed *Tragic Poets*, than to the Corruption of the People; which, tho' great enough, yet is not so desolate, as what we have mentioned in the *Roman State*.

I have often heard Mr. *Betterton* say, that when he first Played under Sir *William D'Avenant*, the Company was much better regulated, and they were obliged to make their Study their Business, which our young Actors do not think it their Duty now to do; for they scarce ever mind a Word of their Parts but only at *Rehearsals*, and come thither too often scarce recovered from their last Night's Debauch; when the Mind is not very capable of meditating so calmly and judiciously on what they have to study, as to enter thoroughly into the Nature of the Part, or to consider the Variation of the Voice, Looks and Gestures which should give them their true Beauty, many of them thinking that making a Noise renders them agreeable to the Audience, because a few of the Upper Gallary clap the loud Efforts of their Lungs, in which their Understanding has no Share. They think it a superfluous Trouble to study real Excellence, which might rob them of what they fancy more, Midnight, or indeed whole Nights Debauches, and a lazy Remissness in their Business.

Another

Another Obstacle to the Improvement of our young Players, is, that when they have not been admitted above a Month or two into the Company, though their Education and former Business were ever so Foreign to *Acting*, they vainly imagine themselves Masters of an *Art*, which perfectly to attain, requires a studious Application of a Man's whole Life. They take it therefore amiss to have the Poet give them any Instruction; and tho' they hardly know any thing of the Art of Poetry, will pass their Censure, and neglect or mind a Part as *they* think the *Author* and his Part deserves. Tho' in this they are led by Fancy as blind as Ignorance can make it; and so wandering without any certain Rule of Judgment, generally favour the bad, and slight the good. Whereas, said he, it has always been Mine and Mrs. *Barry's* Practice to consult even the most indifferent Poet in any Part we have thought fit to accept of; and I may say it of Her, she has often so exerted herself in an indifferent Part, that her Acting has given Success in such Plays, as to read, would turn a Man's Stomach; and tho' I could never pretend to do so much Service that way, as She has done, yet I have never been wanting in my Endeavours. But while young Actors will think themselves Masters before they understand any one Point of their Art, and not give themselves Leisure and Time to study the *Graces of ACTION and UTTERANCE*, it is impossible
that

that the Stage should flourish and advance in Perfection.

Every one must be sensible of the Justness of these Sentiments, but some are apt to believe many of Them proceed from want of Judgment in the Managers, in admitting People unqualified by Nature, and not providing such Persons to direct them, as understand the Art they should be improved in. All other Arts People are taught by Masters skilful in them, but here Ignorance teaches itself, or rather confirms it self into the Confidence of Knowledge, by going on without any Rebuke.

From these Observations, and the instilling of them, into All under his Care, were owing that just *Action* which appeared on the *Stage* under Mr. *Betterton's* Conduct.

We shall next give the Sentiments of a rigid Critic upon the *Action* of that Period ;
 “ Mr. *Hart* (says Mr. *Rymer*) always pleases,
 “ and, what he delivers, every one takes up-
 “ on Consent ; their Eyes are prepossessed
 “ and charmed by his *Action*, before aught
 “ of the Poet’s can approach their Ears ; and
 “ to the most wretched of Characters he gives
 “ a Lustre and Brilliant, which dazzles the
 “ Sight, that the Deformities in the Poet-
 “ ry cannot be perceived. *

“ Both

* See his Letter to Sir *Fleetwood Shephard* 1677, Svo. p. 5.
 & 6.

“ Both our *Æsopus* and *Roscius* (in the
 “ *Maid's Tragedy*) are on the Stage toge-
 “ ther ; Mr. *Hart* and Mr. *Mobun* are want-
 “ ing in Nothing. To these we owe for what
 “ is Pleasing in every Scene wherein they
 “ appear. *

We shall now proceed to some brief No-
 tices, communicated to us by Mr. *Boman*,
 of Himself and Contemporaries.



C H A P. III.

Some Account of Mr. BOMAN, Mr. NOKES,
Mr. SMITH, Mr. HARRIS, Mr. LEE, Mr.
MOUNTFORT, Mrs. GUYN, &c.

J O H N B O M A N, Son of *John Boman*,
 of *King-street, Westminster*, was born at
Pillerton in Warwickshire (in the same House,
 Chamber and Bed wherein his *Mother* was
 Born on the 27th of *December, St. John's*
Day, 1664.)

He was brought into the *Duke's Theatre*
 to Sing at Seven Years old.

Mr. *Boman* married *Elizabeth*, Daugh-
 ter of Sir *Francis Watson*, Bart. She was
 born in the Parish of *St. Martin in the Fields*
 1677, and was a very pretty Player both
 in her Person and Performances ; particularly
 remarkable, for Acting the Part of *Eurydice*
 in *OEDIPUS*,

That

* *Ibid.* 138. & 193.

That famous Comedian Mr. *James Nokes* was a Toyman in *Cornhill*. From his Labours on the Stage, he acquired and left to a Nephew at his Death, an Estate of 400 *l. per Annum*, at *Totteridge* near *Barnet*.

Upon his commencing Player, King *Charles* the Second first discovered his Excellencies as he was Acting the Duke of *Norfolk* in *Shakespeare's Henry VIII*.

Mr. *Dryden* wrote *Gomez* in the *Spanish Fryar* in Compliment to Mr. *Nokes*.

Mr. *Smith* was a Barrister at Law of the Society of *Grays Inn*.

Mr. *Harris* was bred a Seal-Cutter, and he made Mr. *Joseph Williams* a Player.

Mr. *Anthony Lee* was of a good Family, and born in *Northamptonshire*.

Mr. *William Mountfort* was a Gentleman descended of a very good Family. The first particular Notice taken of him on the Stage was in Acting the Part of *Tall-Boy*; soon after which his Salary was advanced, and he became more famous in Playing *Sir Courtly Nice*.

He was taken off the Stage, and made one of the Gentlemen to Lord Chancellor *Jefferies*, “ who at an Entertainment of the
“ Lord Mayor and Court of Aldermen in the
“ Year 1685, called for Mr. *Mountfort* to di-
“ vert the Company (as his Lordship was
“ pleased to term it) he being an excellent
“ Mimic, my Lord made him Plead before
“ him in a Feigned Cause, in which he
“ Aped all the great Lawyers of the Age in
“ their

“ their Tone of Voice, and in their Action
 “ and Gesture of Body, to the very great
 “ Ridicule not only of the Lawyers, but of
 “ the Law itself; which to me (says the *Hi-*
 “ *storian*) did not seem altogether prudent in
 “ a Man of his lofty Station in the Law :
 “ Diverting it certainly was ; but prudent, in
 “ the Lord High Chancellor, I shall never
 “ think it. *

We must leave Mr. *Mountfort*, for some time, performing his Duty in the Service of Lord Chancellor *Jefferies*, and proceed to others his Contemporaries, among whom was Mr. *George Powel*, an excellent Tragedian. With him may be mentioned that memorable Comedian Mr. *Cave Underhill*, with many more who will be mentioned in the Course of these *Memoirs*.

But this Chapter shall be concluded with a few Remarks, made by Mr *Addison*, relating to a very peculiar Player. †

“ Mr. *William Peer* was an Actor at the
 “ Restoration, and took his Theatrical De-
 “ gree with *Betterton*, *Kynaston* and *Harris*.
 “ Tho’ his Station was humble, he performed
 “ it well; and the common Comparison with
 “ the Stage and Human Life which has
 “ been so often made, may well be brought
 “ out upon this Occasion. *It is no matter,*
 “ say the Moralists, *whether you act a Prince,*
 D or

* See Sir *John Reresby's* MEMOIRS from the Restoration to the Revolution. OCTAVO, p. 230.

† See GUARDIAN, Numb. 82.

“ *or a Beggar, the Business is to do your Part well.*” Mr. *Peer* distinguished himself particularly in *Two* Characters, which no *Man* ever could *touch* but himself; *One* of them was the *Speaker* of the *Prologue* to the *Play*, which is contrived in the Tragedy of *HAMLET*, to awake the Consciences of the Guilty Princes. Mr. *Peer* spoke this *Prologue* with such an *Air* as represented him an Actor, and with such an *inferior manner* as only *act-ing* an Actor, as made the *Others* on the *Stage* appear *real* great *Persons*, and not *Representatives*. This was a *Nicety* in *Act-ing* that none but the most *subtile Player* could so much as conceive. I remember his speaking these Words, in which there is no great matter but in the *right Adjustment* of the *Air* of the *Speaker*, with universal Applause.

For *Us*, and for *our Tragedy*,
Here stooping to *your Clemency*,
We beg *your hearing* patiently.

Hamlet says very archly upon the pronouncing of it, *Is this a Prologue or a Poesie of a Ring?* However the speaking of it got Mr. *Peer* more Reputation, than those who speak the Length of a Puritan's Sermon every Night will ever attain to. Besides *this*, he got great Fame on *another* little Occasion. He played the Apothecary in *Romeo and Juliet*; it will be necessary to recite more
out

out of the Play than *Peer* spoke, to have a right Conception of what he did in it. *Romeo*, weary of Life, recollects Means to be rid of it after this manner :

I do remember an Apothecary
That dwelt about this rendezvous of Death ;
Meagre and very rueful were his Looks,
Sharp Misery had worn him to the Bones.

When this Spectre of Poverty appeared,
Romeo addresses him thus ;

I see Thou art very poor.
Thou may'st do any thing, here's fifty Drachmas,
Get me a Draught of what will soonest free
A Wretch from all his Cares.

When the Apothecary objects that it is unlawful, *Romeo* urges ;

Art Thou so base and full of Wretchedness,
Yet fear'st to Die ? Famine is in thy Cheeks,
Need and Oppression stareth in thy Eyes,
Contempt and Beggary hang on thy Back ;
The World is not thy Friend, nor the World's Laws.
Then be not Poor, but break it, and take This.

Without these Quotations the Reader could not have a just Idea of the Visage and Manner which *Peer* assumed, when in the most lamentable Tone imaginable ; and delivering the Poison, like a Man reduced to the drink-

ing it himself, if he did not vend it, says to *Romeo*,

My Poverty, but not my Will, consents.

Take this and drink it off, the Work is done.

It was an odd Excellence, and a very particular Circumstance this of *Peer's*, that his whole Action of Life depended upon speaking *five* Lines better than any Man else.

We shall farther proceed to shew, from Mr. *Betterton's* Papers, what the *Duty* of a *Player* is.



C H A P. IV.

Of the DUTY of a PLAYER.

FROM his very *Name* we may derive his *Duty*, he is called an *Actor*, and his Excellence consists in *Acting* and *Speaking*: The *Mimes* and *Pantomimes* did all by Gesture, and the Action of Hands, Legs and Feet, without making use of the Tongue in uttering any Sentiments or Sounds; so that they were something like our *Dumb-Shows*, with this Difference, one *Pantomime* expressed several Persons, and that to the Tunes of Musical Instruments. The *Dumb-Shows* made use of several Persons to express the Design

Design of the Play as a silent Action. The Nature of this is best seen in *Hamlet* before the Entrance of his *Players*.

[*Enter a King and a Queen very lovingly, the Queen embracing him; she kneels, and makes Shew of Protestation unto him; he takes her up, and reclines his Head on her Neck. Lays him down on a Bed of Flowers; she seeing him asleep, leaves him. Anon comes in a Fellow, takes off his Crown, kisses it, and pours Poison into the King's Ear, and Exit. The Queen returns, finds the King dead, and makes passionate Action. The Poisoner, with two or three Mutes, comes in again, seems to lament with her; the dead Body is carried away. The Poisoner courts the Queen with Gifts; she seems loath and unwilling awhile, but in the end accepts his Love.*]

I only repeat this to shew the manner of the old Time, and what they meant by Dumb-Shows, which *Shakespeare* himself condemns in this very Play, when *Hamlet* says to the *Players*, " O! it offends me to
" the Soul to see a robustuous Perriwig-pated
" Fellow tear a Passion to Tatters, to very
" Rags, to split the Ears of the *Ground-*
" *lings*, who (for the most part) are capable
" of nothing but *inexplicable Dumb-Shows*
" and Noise——

But the *Pantomimes* or *Roman Dancers* expressed all this in one Person, as we have it in Mr. *Mayne's* *LUCIAN* ; where *Demetrius* the *Cynic* Philosopher railing against *Dancing*, is invited by one of them in the Time of *Nero*, to see him perform without either *Pipe* or *Flute*, and did so ; “ for having imposed
 “ *Silence* on the Instruments, he by himself
 “ danced the Adultery of *Mars* and *Venus*,
 “ the *Sun* betraying them, and *Vulcan* plotting,
 “ and catching them in a Wire-Net ;
 “ then every God, who was severally Spectator ;
 “ then *Venus* blushing, and *Mars* beseeching ; in a Word, he Acted the whole
 “ Fable so well, that *Demetrius* much
 “ pleased with the Spectacle, as the greatest
 “ Praise that could be bestowed upon him,
 “ cried out in a loud Voice, I hear my
 “ Friend, what you act ; nor do I only see
 “ them, but methinks you speak with your
 “ Hands.

This Instance not only shews the Difference between these *Pantomimes* from our old Dumb-Shows ; but the Power of *Action*, which a *Player* ought to study with his utmost Application. The Orator at the Bar, and in the Pulpit, ought to understand the Art of Speaking perfectly well ; but *Action* can never be in its Perfection but on the Stage, and in our Time the Pulpit and the Bar have left off even that graceful Action, which was necessary to the Business of those Places, and gave a just Weight and Grace to
 the

the Words they uttered. And I wonder that our Clergy do not a little more consider this Point, and reflect, that they speak to the People as much as the Orators of *Greece* and *Rome*; and what Influence Action had on them, will be evident from some Instances we shall give in their proper Places.

ACTION indeed has a natural Excellence in it, superior to all other Qualities; *Action* is *Motion*, and *Motion* is the Support of Nature, which without it would again sink into the sluggish Mass of Chaos. *Motion* in the various and regular Dances of the Planets surprizes and delights: *Life* is *Motion*, and when that ceases, the human Body so beautiful, nay, so divine when enlivened by *Motion*, becomes a dead and putrid Coarse, from which all turn their Eyes. The Eye is caught by any thing in *Motion*, but passes over the sluggish and motionless things as not the pleasing Object of its View.

This natural Power of *Motion* or *Action* is the Reason, that the Attention of the Audience is fixed by any irregular or even fantastic Action, on the Stage, of the most indifferent Player; and supine and drowsy, when the best Actor speaks without the Addition of *Action*.

It was the Skill the ancient Players of *Athens* and *Rome* had in this, which made them not only so much admired by the Great Men of those Times and Places, but raised them to the Reputation of being Ma-

sters of Two of the greatest Orators that *Athens* or *Rome* ever saw; and who, had it not been for the Instructions of the Actors *Satyrus*, *Roscius* and *Æsopus*, had never been able to convey their admirable Parts to the World.

Demosthenes being, after many successful Attempts, one Time exploded the Assembly, went Home with his Head muffled up in his Cloak, very much affected with the Disgrace; in this Condition *Satyrus* the Actor followed him, being his intimate Acquaintance, and fell into Discourse with him. *Demosthenes* having bemoaned himself to him, told his Misfortune, that having been the most industrious of the Pleaders, and having spent almost the whole Strength and Vigour of his Body in that Employment, yet could he not render himself acceptable to the People; that Drunkards, Tarpaulins, Sots and illiterate Fellows, found so favourable a Hearing, as to possess the Pulpit, while he himself was despised. What you say (replied *Satyrus*) is very true, but I will soon remove the Cause of all this, if you will repeat some Verses to me out of *Sophocles*, or *Euripides*. When *Demosthenes* had pronounced after his Way, *Satyrus* presently repeating the same Verses with their proper Tone, Mien and Gesture, gave such a Turn to them, that *Demosthenes* himself perceived they had quite another Appearance. By which being convinced how much Grace and

Orna=

Ornament accrues to Speech by a proper and due Action, he began to think it of little Consequence for a Man to exercise himself in declaiming, if he neglected the just Pronunciation or Decency of Speaking. Upon this he built himself a Place under Ground (which remained in the Time of *Plutarch*) whither he retired every Day to form his Action, and exercise his Voice. To shew what Pains this Great Man took, as an Example to our young Actors, who do not think themselves obliged to take any at all, I shall proceed with *Plutarch*. In his House he had a great Looking-Glass, before which he would stand and repeat his *Orations*, by that Means observing how far his *Action* and *Gesture* were graceful or unbecoming.

The same *Demosthenes*, when a Client came to him on an Assault and Battery, he at large gave him an Account of what Blows he had received from his Adversary, but in so calm and unconcerned a Manner, that *Demosthenes* said, Surely, my good Friend, thou hast not suffered any one thing of what thou makest thy Complaint: Upon which his Client warmed, cried aloud—*How*, Demosthenes? *Have I suffered nothing?* Ay marry, replies he, now I hear the Voice of a Man who has been injured and beaten. Of so great Consequence did he think the Tone and Action of the Speaker towards the gaining Belief.

This

This was the Case of *Demosthenes*, as *Plutarch* assures us, and that of *Cicero* was not much different — At first (says *Plutarch*) he was, as well as *Demosthenes*, very defective in Action, and therefore he diligently applied himself to *Roscius* the *Comedian* sometimes, and sometimes to *Æsopus* the *Tragedian*. And such afterwards was the *Action* of *Cicero*, that it did not a little contribute to make his Eloquence persuasive; deriding the Rhetoricians of his Time, for delivering their *Ora-tions* with so much Noise and Bawling, saying, that it was their want of Ability to speak, which made them have Recourse to bellowing.

The same might be said to many of our bawling Actors, of which Number *Æsopus* was not, yet so possessed with his Part, that he took his acting to be so real, and not a Representation, that whilst he was on the Stage representing *Atreus* deliberating on the Revenge of *Thyestes*, he was so transported beyond himself, that he smote one of the Servants hastily crossing the Stage, and laid him dead on the Place.

Lord *Bacon*, in his *Advancement of Learning*, gives us a History from the *Annals* of *Tacitus*, of one *Vibulenus*, formerly an Actor on the Stage, but at that time a common Soldier in the *Pannonian* Garrisons; which is a wonderful Instance of the *Power* of *Action*, and what Force it adds to the Words. The Account is as follows,

Vibu-

Vibulenus, on the Death of *Augustus Cæsar*, had raised a Mutiny, so that *Blæsus* the Lieutenant committed some of the Mutineers to Prison; but the Soldiers violently broke open the Prison-Gates, and set their Comrades at Liberty; and this *Vibulenus*, in a Tribunitial Speech to the Soldiers, begins in this manner—" You have given Life and
 " Light to these poor innocent Wretches—
 " but who restores my Brother to me, or
 " Life to my Brother? who was sent hither
 " with a Message from the Legions of *Germany* to treat of the common Cause; and
 " this very last Night has he murdered him
 " by some of his Gladiators, some of his
 " Bravoës, whom he keeps about him to be
 " the Murderers of the Soldiers. Answer,
 " *Blæsus*, where hast thou thrown his Body;
 " the most mortal Enemies deny not Burial
 " to the dead Enemy: When to his Corps
 " I have performed my last Duties in Kisses,
 " and flowing Tears, command me to be slain
 " at his Side, so that these our Fellow-Sol-
 " diers may have leave to bury us.

He put the Army into such a Ferment and Fury by this Speech, that if it had not immediately been made appear, there was no such Matter, and that he never had any Brother, the Soldiers would hardly have spared the Lieutenant's Life; for he acted as if it had been some Interlude on the Stage.

There is not so great a Pathos in the Words uttered by the Soldier, as to stir the
 Army

Army into so very great a Ferment, they must therefore receive almost their whole Force from a most moving and pathetic Action, in which his Eyes, Hands and Voice joined in a most lively Expression of his Misery and of his Loss. It is true, that when an Army is tumultuous in itself, it is no difficult matter to run them into Madness; but then it must be done by some, who either by their former Interest there, had purchased an Opinion among them, or some one who by the Artfulness of his Address should touch their Souls, and so engage them to what he pleases. The latter I take to be our Case in *Vibulenus*, who by the Advantage of his Skill in Action recommended himself and his supposititious Cause so effectually to them, as to make the General run a great hazard of his Life for an imaginary Murder.

This has made some of the old Orators give the sole Power in *Speech* to *Action*, as I have read in some of those learned Men who have treated of this Subject in *English* and *French*. And I am persuaded that the Clergy would move their Hearers far more, if they added but graceful *Action* to loud *Speaking*. This often sets off indifferent Matter, and makes a Man of little Skill in any other Part of Oratory, pass for the most eloquent; this, I have read, was the Case of *Trachallus*, who tho' none of the best Orators of his Time for the Composition and Writing-part, yet excelled all the Pleaders of
that

that Age, his Appearance and Delivery was so plausible and pleasing. The Stateliness of his Person and Port, the Sparkling of his Eyes, the Majesty of his Looks, the Beauty of his Mien and his *Voice*, added to these Qualities, which not only for Gravity and Composedness came up to that of a *Tragedian*, but even excelled any Actors, that ever yet trod the Stage, as *Quintilian* assures us. *Philistus*, on the other hand, for want of these Advantages of Utterance, lost all the Beauty and Force of his Pleadings, tho' for Language and the Art of Composition he excelled all the *Greeks* of his Time.

The same Advantage had *Pericles* and *Hortensius*, with this Difference, *Hortensius* ascribed all the Success of his Pleadings to the Merit of the Writing, and convinced the World of his Error by publishing his Orations; *Pericles*, tho' it is said he had the Goddess *Persuasion* on his Lips, and that he thundered and lightened in an Assembly, and made all *Greece* tremble when he spoke, yet would never publish any of his Orations, because their Excellency lay in the ACTION.

What I have said here of *Action* in general, and the particular Examples I have given, is I believe sufficient to satisfy any one that is studious of Excellence on the Stage, that it ought to be his chief Aim and Application. But next to this is the *Art of Speaking*, in which also a Player ought to be perfectly skilled; for, as an eminent Writer observes,

observes, “ The Operation of Speech is
 “ strong, not only for the Reason or Wit
 “ therein contained, but by its Sound. For
 “ in all good Speech there is a sort of Mu-
 “ sic, with respect to its Measure, Time and
 “ Tune. Every well-measured Sentence is
 “ proportional Three Ways, in all its Parts to
 “ the Sentences, and to what it is intended
 “ to express, and all Words that have Time
 “ allowed to their Syllables, as is suitable
 “ to the Letters whereof they consist, and
 “ to the Order in which they stand in a Sen-
 “ tence. Nor are Words without their
 “ Tune or Notes even in common Talk,
 “ which together compose that Tune, which
 “ is proper to every Sentence, and may be
 “ pricked down as well as any musical Tune:
 “ only in the Tunes of Speech the Notes
 “ have much less Variety, and have all a
 “ short Time. With respect also to Time
 “ and Measure, the Poetic is less various,
 “ and therefore less powerful, than that of
 “ Oratory ; the former being like that of a
 “ short Country Song repeated to the End
 “ of the Poem, but that of *Oratory* is va-
 “ ried all along, like the Divisions which a
 “ skilful Musician runs upon a Lute.

He proceeds to our former Consideration,
 saying,——“ The Behaviour and Gesture is
 “ also of Force ; as in Oratory so in Con-
 “ verse, consisting of almost as many Moti-
 “ ons, as there are moveable Parts of the
 “ Body, all made with a certain agreeable
 “ Mea-

“ Measure between one another, and at the
 “ same time answerable to that of Speech,
 “ which when easy and unaffected is becom-
 “ ing.

A Mastery in these Two Parts is what compleats an Actor: And I hope the Rules I shall give for both will be of Use to such as have truly a Genius for this *Art*; the Rules of which like those of *Poetry*, are only for those who have a Genius, and are not perfectly to be understood by those who have not.

To begin therefore with *Action*, the Player is to consider, that it is not every rude and undesigning *Action* which is his Business, for that is what the Ignorant as well as the Skilful may have, nor can indeed want: But the Action of a Player is, what is agreeable to Personation, or the Subject he represents. Now what he represents is Man in his various Characters, Manner and Passions, and to these Heads he must adjust every Action; he must perfectly express the Quality and Manners of the Man whose Person he assumes, that is, he must know how his Manners are compounded, and from thence know the several Features, as I may call them, of his Passions. A Patriot, a Prince, a Beggar, a Clown, &c. must each have their Propriety, and Distinction in Action as well as Words and Language. An *Actor* therefore must vary with his Argument, that is, carry the Person in all his Manners and Qualities with him

him in every Action and Passion; he must transform himself into every Person he represents, since he is to act all sorts of Actions and Passions. Sometimes he is to be a Lover, and know not only all the soft and tender Addresses of one, but what are proper to the Character of Him who is in Love, whether he be a Prince or a Peasant, a hot or fiery Man, or of more moderate and flegmatic Constitution, and even the Degrees of the Passion he is possessed with. Sometimes he is to represent a choleric, hot and jealous Man; then he must be thoroughly acquainted with all the Motions and Sentiments productive of those Motions of the Feet, Hands and Looks of such a Person in such Circumstances. Sometimes he is a Person all dejected and bending under the Extremities of Grief and Sorrow; which changes the whole Form and Appearance of him in the Representation, as it does really in Nature. Sometimes he is distracted, and here Nature will teach him, that his Action has always something wild and irregular, tho' even that regularly; that his Eyes, his Looks or Countenance, Motions of Body, Hands and Feet, be all of a Piece, and that he never falls into the indifferent State of Calmness and Unconcern. As he now represents *Achilles*, then *Æneas*, another time *Hamlet*, then *Alexander* the Great, and *Oedipus*, he ought to know perfectly well the Characters of all these Heroes, the very same Passions differing in different Heroes as
their

their Characters differ: The Courage of *Æneas*, for Example, of itself was sedate and temperate, and always attended with good Nature; that of *Turnus* joined with Fury, yet accompanied with Generosity and Greatness of Mind. The Valour of *Mezentius* was savage and cruel; he has no Fury but Fierceness, which is not a Passion but Habit, and nothing but the Effect of Fury cooled into a very keen Hatred, and an inveterate Malice. *Turnus* seems to fight to appease his Anger, *Mezentius* to satisfy his Revenge, his Malice and barbarous Thirst of Blood. *Turnus* goes to the Field with Grief, which always attends Anger, whereas *Mezentius* destroys with a barbarous Joy; he is so far from Fury, that he is hard to be provoked to common Anger; who calmly killing *Ondes*, grows but half angry at his Threats;

At whom *Mezentius* smil'd with mingled Ire.

Thus, it is plain, he has not the Fury of *Turnus*, but a Barbarity peculiar to himself, and a savage Fierceness, according to his Character, *Virg. B. 10.*

To know these different Characters of established Heroes, the Actor need only be acquainted with the Poets, who write of them; if the Poet who introduces them in his Play have not sufficiently distinguished them. But to know the different Compositions of the

Manners, and the Passions springing from those Manners, he ought to have an Insight into Moral Philosophy, for they produce various Appearances in the Looks and Actions, according to their various Mixtures. For that the very same Passion has various Appearances, is plain from the History-Painters who have followed Nature, *viz.*

Jordan of Antwerp, in a Piece of our Saviour's being taken from the Cross, which is now in his Grace the Duke of *Marlborough's* Hands, the Passion of Grief is expressed with a wonderful Variety; the Grief of the Virgin-Mother is in all the Extremity of Agony, that is consistent with Life; nay, indeed, that scarce leaves any Signs of remaining Life in her; that of *St. Mary Magdalen* is an extreme Grief, but mingled with Love and Tenderness, which she always expressed, after her Conversion, for our blessed Lord; then the Grief of *St. John* the Evangelist is strong but manly, and mixed with the Tenderness of perfect Friendship; and, that of *Joseph of Arimathea*, suitable to his Years and Love for *Christ*, more solemn, more contracted in himself, yet forcing an Appearance in his Looks.

Coytel's Sacrifice of *Jephtha's* Daughter has very luckily expressed a great Variety of this same Passion.

The *History-Painters* indeed have observed a Decorum in their Pieces, which wants to be introduced on our *Stage*; for they never place
any

any Person on the *Cloth*, who has not a Concern in the *Action*.

All the Slaves in *Le Brun's* Tent of *Darius* participate of the grand Concern of *Sisigambis*, *Statyra*, &c. This would render the Representation extremely solemn and beautiful; but on the *Stage*, not only the Supernumeraries, as they call them, or Attendants, seem regardless of the great Concern of the *Scene*, and, even the *Actors* themselves, who are on the *Stage*, and not in the very principal Parts, will be whispering to one another, or bowing to their Friends in the Pit, or gazing about. But if they made Playing their Study, (or had indeed a Genius to the Art) as it is their Business, they would not only, not be guilty of these Absurdities, but would, like *Le Brun*, observe Nature wherever they found her offer any thing that could contribute to their Perfection. For this great Master was often seen to observe a Quarrel in the Street betwixt various People, and therein not only to regard the several Degrees of the Passions of Anger rising in the Fray, and their different Recess, but the distinct Expressions of it in every Face that was concerned.

Our *Stage*, indeed at the best, is but a very cold *Representation*, when supported by loud *Prompting*, to the great Disgust of the Audience, and spoiling the Decorum of what is Represented; for an imperfect Actor affronts the Audience, and betrays his own Demerits. I must say this in the Praise of Ma-

jor *Mohun*, he is generally perfect, and gives the Prompter little Trouble, and never wrongs the Poet by putting in any thing of his own; a Fault, which some applaud themselves for, tho' they deserve a severe Punishment for their equal Folly and Impudence. They forget *Hamlet's* Advice to the Players. ——— *Let those who play your Clowns speak no more than is set down for them; for there be of them that will of themselves laugh, to set on some Quantity of barren Spectators to laugh too; tho' in the mean time some necessary Question of the Play be then to be considered. That's VILLAINOUS, and shews a most PITIFUL Ambition in the FOOL that uses it.* This is too frequently done by some of our *Comedians*. But it is, I think, an unpardonable Fault in a *Tragedian*, who through his Imperfectness in his Part shall speak on, any Stuff that comes in his Head, which must infallibly prejudice the true Expression of the Business of the Play, let it be Passion; Description, or Narration. Tho' notwithstanding this Supinity in general of too many of our modern Players, there are some among them who are in earnest; as may, from many Instances be pointed out in their respective Parts. Among those Players, who seem always to be in earnest, I must not omit the Principal, those incomparable Performers *Mrs. Barry* and *Mrs. Bracegirdle*; their *Action* is always just, and produced naturally by the Sentiments of the Part they
Act,

Act, every where observing those Rules prescribed to the Poets by *Horace*, and which equally reach the Players.

We weep and laugh as we see others do,
 He only makes me sad, who shews the way,
 And first is sad himself ; then *Telephus*
 I feel the Weight of your Calamities,
 And fancy all your Miseries my own ;
 But if you Act them ill ! I sleep or laugh.
 Your Look must alter as your Subject does,
 From kind to fierce, from wanton to serene.
 For Nature forms and softens us within,
 And writes our Fortune's Changes in our Face.
 Pleasure enchants, impetuous Rage transports,
 And Grief dejects and wrings the tortur'd Soul ;
 And these are all interpreted by Speech.
 But he, whose Words and Fortunes disagree
 Absurd, unpity'd grows a public Jest.

ROSCOM.

The Ladies just mentioned always entered into their Parts. How often have I heard Mrs. *Barry* say, that she never spoke these Words in the *Orphan*,--*Ab ! poor CASTALIO !*---without weeping. Nay, I have frequently observed her to change her Countenance several Times as the Discourse of *others* on the *Stage* have affected her in the Part she acted. This is being thoroughly concerned, this is to know one's Part, this is to express the Passions in the Countenance and Gesture.

The Stage ought to be the *Seat* of *Passion* in its various Kinds, and therefore the *Actors* ought to be thoroughly acquainted with the whole Nature of the Affections, and Habits of the Mind, or else they will never be able to express them justly in their Looks and Gestures, as well as in the Tone of their Voice, and Manner of Utterance. They must know them in their various Mixtures, as they are differently blended together in the different Characters they represent; and then that excellent Rule, in the *Essay on Poetry*, will be of equal Use to the *Poet* and the *Player*,

—Who must look *Within* to find
Those *secret* Turns of *Nature* in the *Mind* ;
Without this *Part* in vain would be the *Whole*,
And but a *Body* All, without a Soul.

Buck.





C H A P. V.

*Some Account of Mrs. GUYN, Mrs. PORTER
Mrs. BRADSHAW, &c.*

MRS. *Ellen Guyn*, tho' Mistress to a Monarch, was the Daughter of a Fruiterer in Covent-Garden.

This shews that Sultans, Emperors and Kings,
When Blood boils high will stoop to meanest things.

Nelly, for by that Name she was universally known, came into the Theatre in the way of her Profession, as a Fruiteress, *viz.*

The *Orange-Basket* her fair Arm did suit,
 Laden with *Pippins* and *Hesperian-Fruit*,
 This first Step rais'd, to th' wond'ring Pit she fold
 The lovely Fruit smiling with Streaks of Gold.
 Fate now for her did its whole Force engage,
 And from the Pit she's mounted to the Stage :
 There in full Lustre did her Glories shine,
 And long eclips'd, spread forth their Light divine :
 There *Hart's* and *Rowley's* Soul she did insnare,
 And made a KING the Rival to a Play'r.

Such is Lord *Rochester's* Account ; and Mr. *Langbain* * tells us that Mrs. *Ellen Guyn* spoke a *New Prologue*, to an *Old Play* called the KNIGHT of the *Burning Pestle*. † We find her afterwards Acting the Parts of Queen *ALMAHIDE* in the Conquest of *Granada*. *FLORIMEL* in the *Maiden QUEEN*. *DONNA JACINTHA*, in the *Mock-Astrologer*. *VALERIA*, in the *Royal Martyr* ; in which Tragedy Mrs. *Boutel* played the Part of Saint *Catharine*. Miss *Guyn* besides her own Part of *Valeria*, was likewise appointed, in that Character, to speak the *Epilogue* ; in performing which, she so captivated the King, who was present the first Night of the Play, by the humorous Turns she gave it, that his Majesty, when she had done, went behind the
 Scenes

* See his Account of the Dramatick Poets, 8vo. p. 210.

† Written by *Beauumont* and *Fletcher*. A Comedy.

Scenes and carried her off to an Entertainment that Night.

In the Tragedy of *Tyrannick Love* : Or, *The Royal Martyr*, VALERIA is Daughter to the Roman Emperor MAXIMIN ; she being forced by her Father to marry *Placidius*, stabs herself for Love of *Porphyrius*, who thus condoles her Loss,

Our Arms no more let *Aquileia* fear,
But to her Gates our peaceful Ensigns bear.
While I mix *Cypress* with my *Myrtle* Wreath ;
Joy for my Life, and mourn *Valeria's* Death.

AS VALERIA is carrying off the Stage dead, she thus accosts the Bearer,

Hold, are you mad ? You damn'd confounded Dog,
I am to rise, and speak the *Epilogue*.

[*She then Addresses herself to the Audience.*]

I come, kind Gentlemen, strange News to tell ye,
I am the Ghost of poor departed *Nelly*.
Sweet Ladies be not frightened, I'll be civil,
I'm what I was, a little harmless Devil.
For, after Death, we Sprites have just such Natures
We had, for all the World, when human Creatures :
And therefore I, that was an Actress here,
Play all my Tricks in Hell, a Goblin there.
Gallants, look to't, you say there are no Sprites ;
But I'll come Dance about your Beds at Nights.

And

And faith you'll be, in a sweet kind of taking,
 When I surprize you between Sleep and Waking.
 To tell you true, I Walk, because I Dye
 Out of my Calling, in a Tragedy.

O Poet, damn'd dull Poet, who could prove
 So senseless! to make *Nelly* die for Love ;
 Nay, what's yet worse, to kill me in the Prime
 Of *Easter-Term*, in Tart and Cheese-Cake Time !
 I'll fit the Fop ; for I'll not one Word say,
 T' excuse his Godly out-of-Fashion Play.

A Play, which if you dare but twice sit out,
 You'll all be slander'd, and be thought devout.
 But farewell, Gentlemen, make haste to me,
 I'm sure ere long to have your Company.

As for my Epitaph when I am gone,
 I'll trust no Poet, but will write my own.
Here NELLY lies, who, tho' she liv'd a Slattern,
Yet dy'd a Princess, acting in Saint CATTERN.

Besides the Parts she acted in the foregoing Plays of Mr. *Dryden*, she performed a little Song (in his Comedy called the *Assignment : Or, Love in a Nunnery*) with great Archness. The Song in this Comedy is introduced by a young Lady's being asked this Question—*Are you fit, at Fifteen, to be trusted with a Maidenhead ? 'Tis as much, Child, as your Betters can manage at full Twenty ;*

For

I.

For 'tis of a *Nature* so *subtile*,
That if 'tis not *luted* with *Care*,
The *Spirit* will *work thro'* the *Bottle*,
And *vanish* away into *Air*.

II.

To *keep* it, there nothing so *hard* is,
'Twill go, between *Waking* and *Sleeping*,
The *Simple*, too *weak* for a *Guard* is,
And no *Wit*, would be plagu'd with the *keeping*.

Nelly was eased of her *Virginity* by *Mr. Hart*, at the same time that *Lord Buckhurst*,
——sighed for it.—— But his Majesty carry-
ing off the *Prize*, we must leave her under
the *Royal Protection*.



The following Letter is just come to our
Hands, *viz.*

S I R,

AFTER the painful Warfare of a pub-
lic Life, *Mrs. Porter* hoped the Re-
mainder of it might have been passed in Si-
lence, But since she finds otherwise, and
that

that your *History* of the *Stage* is intended to do Honour both to the Dead and the Living, the following faithful Account of her is transmitted, *viz.*

Mrs. *Mary Porter*, was the Daughter of Mr. *Samuel Porter*, but as she lost her Father too early to have any Knowledge of him, and being separated from her Mother when very young, she did not care to revive so tender an Incident, as giving her the greatest Concern, being able to give no farther Account of a Parent than barely his Name.

Her Mother marrying Mr. *Porter* privately, without her Parents Consent, her Father, Mr. *Nicholas Mercator*, being a *German*, and a Man of Letters, went, soon after his Daughter's Marriage, disgusted into *France*, and died there. He took with him all his Family except his New-married Daughter and his eldest Son, Mr. *David Mercator*, who was then one of the Clerks belonging to the Office of Ordnance in the Tower of *London*. This Gentleman, after the Death of his Father, took care of his Niece without corresponding with his Sister. For which Reason Mrs. *Porter's* Mother removed her from her Uncle, and put her into *Bartholomew Fair*; where, the very first time of her Appearance, in Acting the Part of the *Fairy Queen*, Mrs. *Barry* and Mrs. *Bracegirdle* took so great a liking to her, that, upon their Representation of her Performance, Mr. *Bet-*
terton

terton admitted her into the Theatre, and they treated her with the most tender Indulgence.

Our young *Fairy Queen* was boarded with *Mrs. Smith*, Sister to the Treasurer of the Playhouse; whose Care of her was Maternal, from the particular Recommendation of her Friends, more especially of *Mrs. Bracegirdle*.

The Death of *Mrs. Smith*, in a few Years, and the Marriage of her Daughter, who was *Miss Porter's* Companion, she being then not above fifteen Years of Age, yet thought it proper to take the Management of her Affairs into her own Hands; and accordingly, as I have often heard her most gratefully express, discharged her Debts, tho' not her Obligations, to *Mr. Smith*, for his Paternal Care of her.

The Veracity of these Informations, *Sir*, you may depend on, tho' coming from a Friend; for, as *Mrs. Porter* is not able to give a particular Account of her Family, so she would not by any means appear to be the Author of her own History.

Thus heartily wishing you Success in your present Undertaking, and all others, for the public Good, I am,

S I R,

Your most humble Servant,

June 24,
1736.

P. M.
We

We find by this Letter, that the Public stand indebted to Mrs. *Barry* and Mrs. *Bracegirdle*, for this excellent Actress; the only living Ornament of the Tragic Scene.

It was the Opinion of a very good Judge of Dramatical Performers, that another Gentlewoman, now living, was one of the greatest, and most promising *Genij* of her Time. This was Mrs. *Bradshaw*, who was taken off the Stage, for her exemplary and prudent Conduct, by *Martin Folkes*, Esq; a Gentleman of a very considerable Estate, who married her; and such has been her Behaviour to him, that there is not a more happy Couple. Mrs. *Bradshaw*, discoursing with a Friend, who was giving her some Instructions in her Profession, told him, that she did all in her Power to observe a Rule laid down by Mrs. *Barry*, “ to make herself “ Mistress of her Part, and leave the *Figure* “ and *Action* to Nature.” Now tho’ a great Genius may do this, yet *Art* must be consulted in the Study of the larger Share of the Professors of *Oratory*; for, as Mr. *Bet-terton* most judiciously remarks, so great a Man as *Demosthenes* perfected himself by consulting the Gracefulness of the Figure in his Glass: For to express Nature justly, one must be Master of Nature in all its Appearances, which can only be drawn from Observation, which will tell us, that the Passions
and

and Habits of the Mind discover themselves in our Looks, Actions and Gestures.

Thus we find a *rolling Eye*, which is quick and inconstant in its Motion, argues a quick but light Wit; a hot and choleric Complexion, with an inconstant and impatient Mind; and in a Woman it gives a strong Proof of Wantonness and Immodesty. Heavy dull Eyes, a dull Mind, and a Difficulty of Conception. For this Reason we observe, that all or most People in Years, sick Men, and Persons of a flegmatic Constitution are slow in turning of their Eyes.

That extreme Propension to *Winking* in some Eyes, proceed from a Soul very subject to Fear, arguing a Weakness of Spirit, and a feeble Disposition of the Eye-lids.

A bold *staring Eye*, which fixes on a Man, proceeds either from a blockish Stupidity, as in Rusticks; Impudence, as in malicious Persons; Prudence, as in those in Authority, or Incontinence, as in lewd Women.

Eyes *inflamed* and *fiery*, are the genuine Effect of Choler and Anger; Eyes quiet and calm with a secret kind of Grace and Pleasantness are the Offspring of Love and Friendship.

Thus the *Voice*, when loud, discovers Wrath and Indignation of Mind, and a small trembling Voice proceeds from Fear.

In like manner, to use no *Actions* or *Gestures* in Discourse, is a sign of a heavy and slow Disposition, as too much Gesticulation
pro-

proceeds from Lightness ; and a Mean betwixt both is the Effect of Wisdom and Gravity ; and if it be not too quick, it denotes Magnanimity. Some are perpetually fiddling about their Cloaths, so that they are scarce dressed till they go to Bed, which is an Argument of a childish and empty Mind.

Some cast their *Heads* from one side to the other wantonly and lightly, the true Effect of Folly and Inconstancy. Others think it essential to *Prayer*, to writh and wrest their Necks about, which is a Proof of Hypocrisy, Superstition or Foolishness. Some are wholly taken up in viewing themselves, the Proportion of their Limbs, Features of their Faces, and Gracefulness of Mien ; which proceeds from Pride, and a vain Complaisance in themselves ; of this Number are Coquets.

In this manner we might examine all the natural Actions, which are to be found in Men of different Tempers. Yet not to dismiss the Point without a fuller Reflection, we shall here give the Signification of the Natural Gestures from a *Manuscript* of a learned Jesuit who wrote on this Subject.

Every *Passion* or *Emotion* of the *Mind*, says he, has from Nature its peculiar and proper Countenance, Sound, and Gesture ; and the whole Body of Man, all his Looks, and every Tone of his Voice, like Strings on an Instrument, receive their Sounds from the various Impulse of the Passions.

The

The *Demission* or *hanging down of the Head* is the Consequence of *Grief* and *Sorrow*. And this therefore is a Posture and Manner observed in the Deprecations of the Divine Anger, and on such Occasions ought to be observed in the Imitations of those things.

A *lifting* or *tossing up of the Head* is the Gesture of *Pride* and *Arrogance*. Carrying the *Head aloft* is the sign of Joy, Victory and Triumph.

A *hard* and *bold Front* or Forehead is looked on as a Mark of Obstinacy, Contumacy, Perfidiousness and Impudence.

The *Soul* is the most visible in the *Eyes*, as being, according to some, the perfect Images of the Mind; and as *Pliny* says, they burn, yet dissolve in Floods; they dart their Beams on Objects, and seem not to see them; and when we kiss the Eyes, we seem to touch the very Soul.

Eyes lifted on high, shew *Arrogance* and *Pride*, but *cast down*, express *Humbleness* of Mind: Yet we lift up our Eyes when we address ourselves in Prayer to God, and ask any thing of him.

Lifting in vain his burning Eyes to Heaven.

VIRG.

Denial, *Aversion*, *Nauseating*, *Dissimulation*, and *Neglect*, are expressed by a turning away of the Eyes.

A frequent *Winking*, or *tremulous Motion* of the *Eyes*, argues malicious Manners, and perverse and noxious Thought and Inclinations.

Eyes drowned in Tears discover the most vehement and cruel Grief, which is not capable of Ease even from Tears themselves.

To *raise our Eyes* to any Thing or Person, is an Argument of our Attention to them with Desire.

The *Hand* put on the *Mouth* is a Token of Silence by Conviction, and is a Ceremony of the Heathen Adoration.

The *Contraction* of the *Lips*, and the *scaunt Look* of the *Eyes*, expresses the Gesture of a deriding and malicious Person. Shewing the Teeth, and straitening the Lips on them, shews Indignation and Anger.

Turning the whole Face to any thing, is the Gesture of Him, who attends and has a peculiar Regard to that one thing. To bend the Countenance downward argues Consciousness and Guilt; and, on the contrary, to lift up the Face is a Sign of a good Conscience or Innocence, Hope and Confidence.

The Countenance, indeed, is changed into many Forms, and is commonly the most certain Index of the Passions of the Mind. When it is pale it betrays Grief, Sorrow and Fear: and Envy, when it is very strong. A louring and dark Visage is the Index of Misery, Labour and vehement Agitations of the Soul.

The

The *Countenance*, as *Quintilian* observes, is of very great Power and Force in all that we do. In this we discover when we are suppliant, when menacing, when kind, when sorrowful, when merry; in this we are lifted up and cast down; on this Men depend, this they behold, and this they first take a View of before we speak; by this we love some, and hate others; and by this we understand a Multitude of things.

The *Arm extended and lifted up*, signifies the Power of doing and accomplishing something; and is the Gesture of Authority, Vigour and Victory. On the contrary, the holding your Arms close is a Sign of Bashfulness, Modesty and Diffidence.

As the Hands are the most habil Members of the Body, and the most easily turned to all Sides, so are they the Indexes of many Habits.

As we have two Hands, the Right and the Left, we sometimes make use of one, sometimes of the other, and sometimes of both, to express the Passion and Habit. The chief Forms of which I shall mention.

Lifting of one Hand upright, or extending it, expresses Force, Vigour and Power. The Right Hand is also extended upwards as a Token of Swearing, or taking a solemn Oath; and this Extension of the Hand sometimes signifies Pacification, and Desire of Silence.

Putting of the Hand to the Mouth, is the Habit of one that is silent, and acting Mo-

deſty ; of Admiration and Conſideration. The giving the Hand is a Geſture of ſtriking a Bargain, confirming an Alliance, or of delivering ones ſelf into the Power of another. To take hold of the Hand of another expreſſes Admonition, Exhortation and Encouragement. The reaching out an Hand to another implies Help and Aſſiſtance. The liſting up both Hands on high is the Habit of one who implores, and expreſſes his Miſery. And the liſting up of both Hands ſometimes ſignifies Congratulation to Heaven for a Deliverance, as in *Virgil*;

His Hands, now free from Bands, he liſts on high,
In grateful Action to th' indulgent Gods.

Holding the Hands in the Boſom is the Habit of the Idle and Negligent. Clapping the Hands, among the *Hebrews*, ſignified deriding, inſulting, and exploding ; but among the *Greeks* and the *Romans*, it was, on the contrary, the Expreſſion of Applauſe. The Impoſition of Hands ſignifies the imparting a Power in conſecrating of Victims.

“ It is a difficult Matter, ſays *Quintilian*,
“ to relate what a Number of Motions the
“ Hands have, without which all Action
“ would be maimed and lame, ſince theſe
“ Motions are almoſt as various as the Words
“ we ſpeak. For the other Parts may be
“ ſaid to help a Man when he ſpeaks, but
“ the Hands (as I may ſay) ſpeak themſelves.
“ Do

“ Do we not by the Hands desire a thing ?
“ Do we not by these promise ? call ? dis-
“ miss ? threaten ? act the Suppliant ? ex-
“ press our Abomination or Abhorrence ?
“ our Fear ? By these do we not ask Que-
“ stions ? deny ? shew our Joy, Grief, Doubt,
“ Confession, Penitence, Moderation, Plenty,
“ Number and Time ? Do not the same
“ Hands provoke, forbid, make Supplication,
“ approve, admire, and express Shame ? Do
“ they not in shewing of Places and Persons,
“ supply the Place of the Adverbs and Pro-
“ nouns ? Insomuch that in so great a Variety
“ or Diversity of the Tongues of all Nati-
“ ons, this seems to remain the universal
“ Language common to all.

It were to be wished that this Art were a little revived in our Age, when such useful Members, which of old contributed so much to the Expression of Words, should now puzzle our Players what to do with them, when they seldom or never add any Grace to the Action of the Body, and never almost any thing to the Explanation or fuller Expression of the Words and Passions. To proceed a little farther.—

Stamping of the Feet, among the *Hebrews* signified Derision and Scoffing. Among the *Greeks*, &c. Imperiousness. A constant and direct Foot, is the Index of a steady, certain, constant and right Study and Aim of our Designs.

On the contrary, *Feet*, full of Motion, are the Habit of the inconstant and fluctuating in their Counsels and Resolves. And the *Greeks* thought this in Women a sign of a flagitious Temper.

Thus have I recited the *Jesuit's* Observations on the Gestures and Positions of the several Parts and Members of the Body. And tho' some of them may seem too particular, yet I am persuaded, that a Person of true Judgment may find many Excellencies in them, which may afford him great Helps in the rendering his Gestures beautiful and expressive. There is no greater Proof of this, than the Example I have already urged of The *Pantomime* and *Demetrius* the *Cynic* Philosopher, who cried out to him, *I hear, my Friend, what you act; nor do I only see them, but methinks you speak with your HANDS.* But this Speaking with the Hands, (as it is here called) I find contain a great deal of the Representing of the Dancing Dumb-Shows of the *Mimes* and *Pantomimes*. It may be perhaps objected, that these Motions of the Hands were so well known to the Frequenters of the Theatres, that, like our talking on our Fingers with those, who understand it, there would be no Difficulty in the Representation; but that if any Stranger or Foreigner should have been there, it would have been nothing but an unintelligible Gesticulation, and what *Shakespeare* calls it, *unexplicable dumb Shews*; whereas if these Actions
and

and Gestures were drawn from their Natural Significancy, according to those Marks I have already given, or others referred to by my Quotation of *Quintilian*, they must be intelligible to all Nations, on first Sight to *Barbarians*, who never saw them before, as well as to *Greeks* and *Romans*, who conversed with them every Day.

I allow the Objection, but shall remove it by a farther Account of the very same *Pantomime*, who lived in the Time of *Nero*: The Story is this——“ A *Barbarian* Prince
 “ who came from *Pontus* to *Rome*, on a Vi-
 “ sit to *Nero*, among other Entertainments
 “ saw this *Dancer* personate so lively, that
 “ tho he knew nothing of what was sung,
 “ being half a *Grecian*, yet he understood
 “ all. Being therefore to return to his Coun-
 “ try after this Entertainment of *Nero*’s, and
 “ bid ask what he would and it should be
 “ granted, replied, give me the *Dancer*, and
 “ you will infinitely oblige me. *Nero* ask-
 “ ing him of what use he would be to him?
 “ My Neighbour *Barbarians* (says he) are
 “ of different Languages, nor is it easy for
 “ me to find Interpreters for them; this Fel-
 “ low, therefore, as often as I have need,
 “ shall expound to me by his Gestures.” So
 clear and intelligible were his Actions and
 Gestures, and so derived from the Nature of
 the thing represented; which is a Proof, that
 there are certain Natural Significations of the
 Motions of the Hands, and other Members

of the Body, which are obvious to the Understanding of the sensible Men of all Nations. If those which I have given you from my *Jesuit* be not, yet I am very sure, that many of them are explained by him, which will be plain to a serious Observer.

Gesture has therefore this Advantage above mere Speaking, that by this we are understood by those of our own Language, but by Action and Gesture (I mean just and regular Action) we make our Thoughts and Passions intelligible to all Nations and Tongues. It is, as I have observed from *Quintilian*, the common Speech of all Mankind, which strikes our Understanding by our Eyes, as effectually as Speaking does by the Ears; nay, perhaps, makes the more effectual Impression, that Sense being the most vivacious and touching, according to *Horace* in his *Art of Poetry*;

But what we Hear moves less, than what we See;
Spectators only have their Eyes to Trust.

ROSCOM.

I think we have already assigned tolerable Reasons why *Movement* and *Action* should teach us so sensibly; nay, the very Representation of them in *Painting* often strikes the Passions, and makes Impressions on our Minds more strong and vivid, than all the Force of Words. The chief Work is certainly done by Speech in most other ways
of

of Public Discourse, either at the *Bar*, or in the *Pulpit*; where the Weight of the Reason and the Proof are first and most to be considered: But on the Stage, where the Passions are chiefly in View, the best *Speaking* destitute of *Action* and *Gesture* (the Life of all Speaking) proves but a heavy, dull, and dead Discourse.

This, in some measure, will likewise reach all things delivered in Public, since we find *Pliny the Younger* talking of People in his Days reciting of their Speeches, or Poems, either by reading them themselves, or by having them read by others, tell us, that this reading them was a very great Disadvantage to the Excellence of their Performance either way, lessening both their *Eloquence* and *Character*, since the principal Helps of *Pronunciation*, the *Eyes* and the *Hands*, could not perform their Office, being otherwise employed to read, and not adorn the Utterance with their proper Motions; insomuch that it was no manner of wonder, that the Attention of the Audience grew languid on so unactive an Entertainment. On the contrary, when any Discourse receives Force and Life, not only from the Propriety and Graces of speaking agreeable to the Subject, but from a proper *Action* and *Gesture* for it, it is truly moving, penetrating, transporting; it has a Soul, it has Life, it has Vigour and Energy not to be resisted. For then the *Player*, the *Preacher* or *Pleader*, holds his Audience
by

by the Eyes, as well as Ears, and engrosses their Attention by a double Force. This seems to be well represented in some Words of *Cicero* to *Cæcilius* a young Orator, in his first Cause, who would needs undertake the *Action* against *Verres*, in Opposition to *Hortensius*. After he has shown his Incapacity in many Points to accuse *Verres*, both in Ability, and in not being free from a Suspicion of a Share in the Guilt, he comes at last to the Power and Art of his Adversary. *Hortensius*, says he, *reflect, consider, again and again, what you are going to do ! for there seems to me to be some Danger not only of his oppressing you with his Words, but even of his confounding and dazzling the Eyes of your Understanding with his GESTURE, and the Motion of his Body, and so entirely drive you from your Design, and from all your Thoughts.*

Cicero, in his Books of Oratory, tells us, that *Crassus* pleading against *Brutus*, delivered his Words with such an Accent and such a Gesture, that he perfectly confounded the latter, and put him out of Countenance, fixing his Eyes stedfastly on him, and addressing all his Action to him, as if he would devour him with a *Look* and a *Word*.

But to make these Motions of the Face and Hands easily understood, that is, useful in moving the Passions of the Auditors, or rather Spectators, they must be properly suited to the thing you speak of, your
Thoughts

Thoughts and Design; and always resembling the *Passion* you would express or excite. Thus you must never speak of mournful Things with a gay and brisk Look, nor *affirm* any thing with the Action of *Denial*; for that would make what you say of no manner of Authority or Credit; you would gain neither Belief nor Admiration. You must also have a peculiar Care of avoiding all manner of *Affectation* in your *Action* and *Gesture*, for that is most commonly ridiculous and odious, unless where the Actor is to express some Affectation in the Character he represents, as in *Melantha* in *Marriage Ala-mode*, and *Milimant* in *the Way of the World*. But even then that very Affectation must be unaffected, as those two Parts were admirably performed by Mrs. Mountfort and Mrs. Bracegirdle. But your *Action* must appear purely natural, as the genuine Offspring of the things you express, and the *Passion* which moves you to speak in that manner.

In fine, the *Player*, *Pleader* or *Preacher* must have such nice Address in the Management of his Gestures, that there may be nothing in all the various Motions and Dispositions of his Body which may be offensive to the Eye of the Spectator; as well as nothing grating and disobliging to the Ears of his Auditors, in his Pronunciation; else will his Person be less agreeable, and his Speech less efficacious to both, by wanting all that Grace, Virtue and Power it would otherwise obtain.

It

It is true, it must be confessed, that the Art of *Gesture* seems more difficult to be obtained, than the Art of *Speaking*; because a Man's own Ear may be judge of the Voice and its several Variations, but cannot see his Face at all, and the Motion of the other Parts of the Body but very imperfectly. *Demosthenes*, as we have said, to make a true Judgment how far his Face and Limbs moved and kept to the Rules of good Action and Gesture, set before him a large *Looking-glass* sufficient to represent the whole Body at one View, to direct him in distinguishing betwixt *Right* and *Wrong*, decent and indecent Actions; but yet, tho' this might not be unuseful, it lies under this Disadvantage, that it represents to the *Right* what is on the *Left*, and on the *Left* what is on the *Right Hand*; so that when you make a Motion with your *Right Hand*, the Reflection makes it seem as done by the *Left*, which confounds the *Gesture*, and gives it an awkward Appearance: But to rectify these erroneous Motions from the Glass, by changing Hands, might contract such an ill Habit, as ought with the utmost Caution to be avoided.

Gesture on the *Stage*, was never better observed, than by that excellent Comedian Mr. *Lacy*. And in this very particular Action Mr. *Betterton* used often to acknowledge his Obligations to Mr. *Taylor* of the *Black Fryars* Company, and to Mr. *Lowen*, Sen. the
former;

former, being instructed in the Character of *Hamlet*, and the *latter* in that of HENRY the Eighth, by *Shakespeare* himself: these, says he, being my two ever-honoured Masters in those Parts. But here we must lament the great Loss our *English* Stage sustained in the untimely Death of Mr. *William Betterton*, who was drowned in swimming at *Wallingford* in *Berkshire*, otherwise the Merits of his Father might have longer continued amongst us.

We shall close this Chapter with the short Account left us of that memorable Comedian above mentioned, *viz.*

Mr. *John Lacy* was a Native of *Yorkshire*, born near *Doncaster*. He was bred in the Profession of a Dancing-Master, but pursuing some military Views, he became a Lieutenant and Quarter-Master under Colonel *Gerrard*. He was a well-shaped Man, of a noble Stature, and justly proportioned. What brought him upon the Stage, we cannot determine; but a reputable Writer assures us, that, as Mr. *Betterton* has observed, * “ He
“ was a Comedian whose Abilities in Action
“ were sufficiently known to all who frequented the King’s Theatre. He performed all the Parts he undertook to a
“ Miracle, in so much that as the Age he
“ lived in never had, so, I am apt to believe, no other will ever have his *Equal*,
“ at

* *Langbaine*, in his Account of the Eng. Dram. Poets. Pag. 317.

“ at least not his *Superiour*. He was so well
 “ approved of by King *Charles II.* an un-
 “ deniable Judge in Dramatic Arts, that he
 “ caused his Picture to be drawn in three
 “ Characters in one and the same Piece (*viz.*
 “ *Teague*, in the *Committee*; Mr. *Scruple*, in
 “ the *Cheats*; and Monsieur *Galliard*, in
 “ the *Variety*) now in the Royal Palace of
 “ *Windsor-Castle*. Nor did his Talent whol-
 “ ly lie in Acting, he knew both how to
 “ judge and write Plays, and is the Author
 “ of three Comedies, *viz.*

I. *The Dumb Lady*: Or, *The Farrier*
 “ *made Physician*. Taken from *Le Medicin*
 “ *malgre luy*. Whoever will compare them
 “ together, will find that Mr. *Lacy* has
 “ greatly improved *Moliere*.

II. “ *The Old Troop*: Or, *Monsieur Ra-*
 “ *gon*. Taken likewise, as I conjecture, from
 “ the *French*. Both these Plays were Act-
 “ ed with universal Applause.

III. *Sir Hercules Buffoon*: Or, *The Poe-*
 “ *tical 'Squire*. This Play was brought
 “ upon the Stage, after the Author's De-
 “ cease, 1684. In the *Prologue*, spoken by
 “ *Jo. Haines*, were these Lines,

Know, that fam'd *Lacy*, Ornament o' th' Stage,
 That Standard of Comedy, in our Age;

Wrote this Play:

And if it takes not, all that we can say on't,
 Is, we've his Fiddle, not his Hand to play on't.

This Comedy was very well received.

C H A P. VI.

*The AMOUR of the Duchess of Cleveland,
and Mr. Goodman, &c.*

AS Mr. *Hart* was Rival to Lord *Buckhurst*, and the KING, in the first Affections of Mrs. *Guyn*; it likewise so happened, that Mr. *Goodman* the Player, was another of his Majesty's Rivals in the Esteem of the Duchess of *Cleveland*.

The late famous Mrs. *Manley*, Author of the *Atalantis*, has in the Account of her Life *, given a Relation of her Own Adventures under the Name of *Rivella*, and drawn the Character of the Duchess of *Cleveland* under that of *Hilaria*. The Duchess was passionately fond of new Faces, of which Sex soever; and used a thousand Arguments to dissuade *Rivella* from wearing away her Bloom in Grief and Solitude. She read her learned Lectures upon the Ill-nature of the World, that would never restore a Woman's Reputation, how innocent soever she really were, if Appearances proved to be against her; therefore *Hilaria* gives *Rivella* this Advice, which she did not disdain to practice; viz. *To make herself as happy as she could, without valuing or regretting those, by whom it was impossible to be valued.*

Ri-

* See Mrs. *Manley's* Life, 8vo. p. 31, &c. printed for E. Curll.

Rivella has often declared, that from *Hilaria* she received the first ill Impressions of Count *Fortunatus* * touching his Ingratitude, Immorality and Avarice; being herself an Eye-witness when he denied *Hilaria*, (who had given him Thousands) the common Civility of lending her Twenty Guineas at *Basset*; which, together with betraying his Master, and raising himself by his Sister's Dishonour, she had always esteemed a just and flaming Subject for *Satire*.

Rivella had now reigned six Months in *Hilaria's* Favour, an Age to one of her inconstant Temper; when that Lady found out a new Face, to which the old must give place; and such a one of whom she could not justly have any Jealousy in point of Youth or Agrecableness; the Person I speak of was the pretended Madam *Beauclair*, a Kitchen-Maid, married to her Master, who had been refuged with King *James* in *France*.

This pretended *French Lady Beauclair* plyed at Madam *Mazarin's* Basses-Table, and was also of use to her in Love-Affairs.

As to the Character of *Hilaria*, she was Querulous, Fierce, Loquacious; excessively Fond, or infamously Rude: The Extrems of Prodigality, and Covetousness; of Love and Hatred; of Dotage and Aversion, were joined together in her Soul.

* Late Duke of M*****

The whole Court and City knew that the Man *Hilaria* was in Love with was Mr. *Goodman* the Player, for his fine Person and graceful Mien; he being the *second* Rival in the Favour of *Two* of the Royal Mistresses. As Mr. *Goodman* and Mr. *Hart* equally captivated the Ladies on the Stage, it is not matter of any Admiration, that they should equally charm in more delightful Recesses: For,

In Love, and Death, such is the human Frame,
The Monarch and the Mimic are the same.

Mr. *Pope* has thus recorded *Female Luxury* and its Extravagancies; not forgetting *Hilaria*.

Con Philips cries, *A sneaking Dog I hate,*
That's all *three* Lovers have for their Estate!
Treat on, Treat on, is her eternal Note,
And Lands and Tenements go down her Throat.
Not so who of Ten Thousand gull'd her Knight,
Then ask'd Ten Thousand for a second Night;
The *Gallant* too, to whom She paid it down,
Liv'd to refuse that *Mistress* Half a Crown. ||

The *Gallant* here referred to by the *Satyr-ist* was the same Person shadowed by *Rivella* under the Character of Count *Fortunatus*, whose predominant Vices of Ingratitude and Avarice will never be obliterated.

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From

|| Th: Duchess of *Cleveland* and Duke of *M******

From these Scenes of Love and Gallantry, let us return once more to the Scenes of the Drama.

We shall here lay down some particular Rules of Action; which justly weighed, will be of use to the *Bar* and the *Pulpit*, as well as the Stage, provided, that the Student allows a more strong, vivid and violent Gesture to the *Plays*, than to either of the other.

We shall therefore begin with the *Government*, *Order* and *Balance*, of the whole Body; and thence proceed to the Regiment and proper Motions of the *Head*, the *Eyes*, the *Eye-brows*, and indeed the whole *Face*; then conclude with the *Actions* of the *Hands*, more *copious* and *various* than all the other Parts of the Body.

The Place and Posture of the Body ought not to be changed every Moment, since so fickle an Agitation is trifling and Light: Nor, on the other hand, should it always keep the same Position, fixt like a Pillar or Marble Statue. For this, in the first place, is unnatural, and must therefore be disagreeable, since God has so formed the Body with Members disposing it to Motion, that it must move either as the Impulse of the Mind directs, or as the necessary Occasions of the Body require. This heavy Stability, or thoughtless Fixedness, by losing that *Variety*, which is so becoming of, and agreeable in, the Change and Diversity of Speech and Discourse, and give Admiration to every thing
it

it adorns, loses likewise that Genteelness and Grace, which engages the Attention by pleasing the Eye. Being taught to Dance will very much contribute in general to the graceful Motion of the whole Body, especially in Motions, that are not immediately embarrassed with the Passions.

That the Head has various *Gestures* and *Signs*, *Intimations* and *Hints*, by which it is capable of expressing *Consent*, *Refusal*, *Confirmation*, *Admiration* and *Anger*, &c. is what every one knows, who has ever considered at all. It might therefore be thought superfluous to treat particularly of them. But this Rule may be laid down on this Head in general, first that it ought not to be lifted up too high, and stretched out extravagantly, which is the Mark of *Arrogance* and *Haughtiness*; but an Exception to this Rule will come in for the *Player*, who is to act a Person of that Character. Nor on the other side should it be *hung down* upon the Breast, which is both disagreeable to the Eye, in rendering the *Mien* clumsy and dull; and would prove extremely prejudicial to the *Voice*, depriving it of its *Clearness*, *Distinction*, and that *Intelligibility*, which it ought to have: Nor should the Head always lean towards the Shoulders, which is equally rustic and affected, or a great Mark of *Indifference*, *Languidness*, and a *faint Inclination*. But the Head, in all the calmer Speeches at least, ought to be kept in its just

natural State and *upright Position*. In the Agitation indeed of a *Passion*, the Position will naturally follow the several Accesses and Recesses of the Passion whether *Grief*, *Anger*, &c.

We must farther observe, that the Head must not be kept always like that of a Statue without Motion; nor must it on the contrary be moving perpetually, and always throwing itself about on every different Expression. It must therefore shun these ridiculous Extreams, turn gently on the Neck, as often as Occasion requires a Motion, according to the Nature of the thing, turning now to one side, and then to another, and then return to such a decent Position, as your Voice may best be heard by all or the generality of the Audience. The Head ought always to be turned on the same Side, to which the *Actions* of the rest of the Body are directed, except when they are employed to express our Aversion to things, we refuse; or on Things we detest and abhor: For these Things we reject with the *Right Hand*, at the same time turning the Head away to the *Left*.

But the greatest Life and Grace of *Action* derive themselves from the *Face*. For this Reason, *Crassus* in *Cicero* remarks, that *Roscius*, tho' so excellent a Player, lost his Admiration among the *Romans* on the Stage, because the Masque he wore denied the Audience the Sight of those *Motions* and *Attractive Charms* which were to be discovered in
the

the Countenance. Some have been extremely surprized at the Ancients Use of those Masks on the Stage, which they called the *Personæ*; nor is it easy to imagine how they were made, not to destroy that Grace and Beauty of Acting in the Management of the Lineaments of the Face, which by all that we have of that kind must be entirely hid; and yet what *Plutarch* tells us of *Demosthenes* and *Cicero*, is a Proof, that the Players of *Athens* and *Rome* were absolute Masters of Speaking and Action. It is true, there is much in the *Voice* to express the Passion artfully, yet certainly the several Figurations of the Countenance, as of the *Eyes*, *Brow*, *Mouth*, and the like, add the most touching and the most moving Beauties. But this Observation before mentioned sufficiently proves, that those were entirely lost by the *Personæ*; which is a Proof, that in whatever they excelled our Actors, we have the Advantage in the making the Representation perfect, by enjoying the Benefit of exposing all the Motions of the Face.

The Character which *Lucian* gives of those *Personæ* makes them extremely ridiculous, and by his Description of the rest of the Tragic Equipage, would make us very much doubt their Excellence in other Parts of Acting.*

“ What a deformed and frightful Sight is it,
 “ to see a Man raised to a prodigious Length,
 “ stalking on exalted Buskins, his Face disguised

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* See Dr. *Mayne's* Translat. of *Lucian*.

“ guised with a grim Vizor, widely gaping,
 “ as if he meant to devour the Spectators ; I
 “ forbear to speak of his stuffed Breasts and
 “ Fore-bellies, which make an adventitious
 “ and artificial Corpulency, lest his unnatu-
 “ ral Length should carry a Disproportion to
 “ his Slendernefs.

Surely such a Figure as *Lucian* gives the *Tragedian*, must not only render him incapable of giving the Body all its just Motions and graceful Gestures, of which we are talking, and which the great Writers celebrate so much ; but must be ridiculous to a Farce. But tho’ what *Lucian* represents, may be looked upon as in the Time of the Corruption of the *Roman* Stage, yet the *Cothurni* and the *Personæ* were in use among the *Greeks*, and must have been extremely prejudicial to the Beauty of the Representation. The Reason given for the first was the common Opinion, that the Heroes of former Times were larger and taller than our Cotemporaries ; and it is probable that the first Use of the Vizor, which succeeded the besmeering the Face with Lees of Wine in the Time of *Thespis*, was chiefly to express the Looks and Countenance of the several Heroes represented, according to their Statues and Portraitsures, which made the Players always new to the Audience ; whereas we coming always on the Stage with the same Face, put a Force on the Imagination of the Audience to fancy us other than the same Persons. But
 there

there is a Method, which, if maturely studied, would obtain this Variety of Countenance more artfully, and at the same time inspire the Actor better with the Nature and Genius of his Part. In a *French* Book written by one *Gassarel* a Monk, he tells us, that when he was at *Rome* he went to see *Campagna* in the *Inquisition*, and found him making abundance of Faces; which he at first imagined, proceeded from the Torments he had undergone; but he soon undeceived him by enquiring what sort of Countenance such a Cardinal had, to whom he had just before sent; for he was forming his Countenance, as much as he could, to what he knew of his, that he might know what his Answer would be.

If therefore a Player was acquainted with the Character of his Hero, so far as to have an Account of his Features and Looks, or of any one living of the same Character, he would not only vary his Face so much by that means, as to appear quite another Face, by raising, or falling, contracting, or extending the Brows; giving a brisk or sullen, sprightly or heavy Turn to his Eyes; sharpening or swelling his Nostrils, and the various Positions of his Mouth, which by Practice would grow familiar, and wonderfully improve the Art of Acting, and raise the noble Diversion to greater Esteem. The studying History-Painting would be very useful on this Occasion, because the Knowledge of

the Figure and Lineaments of the Persons represented will teach the Actor to vary and change his Figure, which would make him not always the same in all Parts, but his very Countenance so changed, that they would not only have other Thoughts themselves, but raise others in the Audience. Some carry their Heads aloft and stately, others pucker their Brows, look with a piercing Eye ; as we have said ; and these things thoroughly considered by the Player, would in every Part make him a new Man ; and with more Beauty supply the *Personæ* of the Ancients, and raise our Stage to a greater Merit, than theirs could pretend to, which deprived the Audience of the noblest and most vivacious Part of the Representation, in the Loss of the Motions of the Face ; of which we ought to take a peculiar Care, since it is on that, which the Audience or Spectators generally fix their Eyes the whole Time of the Action.

Exercise and frequent Practice ought to reform the least Error in this Particular, because in the Performance every one presently discovers it, tho' the Actor sees it not himself. The surest Way of correcting this is either a Looking-Glass, or a judicious Friend, who can and will let you know what Countenance is agreeable, and what the contrary. But this is a general Rule, without any Exception, that you adjust all the Lines and Motions of the Face to the Subject of your Dis-

Discourse, the Passion you feel within you, or should according to your Part feel, or would raise in those who hear and see you. You must likewise consider the Quality you represent, as well as the Quality of those to whom you speak; for even in great Degrees of the Passions the Difference and Distance of that has a greater or less Awe upon the very Appearance of the Passion. The *Countenance* must be brightened with a pleasant Gayety on things that are agreeable, and that according to the Degrees of their being so; and likewise in *Joy*, which must still be heightened in the Passion of *Love*; tho' indeed the *Countenance* in the Expression of this Passion is extremely various, participating sometimes of the Transports of Joy, sometimes of the Agonies of Grief; it is sometimes mingled with the Heats of Anger, and sometimes smiles with all the pleasing Tranquility of an equal Joy. Sadness or Gravity must prevail in the *Countenance*, when the Subject is grave, melancholy or sorrowful; and Grief is to be expressed according to its various Degrees of Violence. *Hate* has its peculiar Expression composed of *Grief*, *Envy* and *Anger*, a Mixture of all which ought to appear in the Eye. When you bring or offer *Comfort*, Mildness and Affability ought to be seen in your *Countenance*, as *Severity* should, when you censure or reprehend.

It is not in the least to be doubted, but that several other *Gentlemen* of the *Stage* have

have taken their Turns among the *Court-Ladies*, as well as Mr. *Hart* and Mr. *Goodman*. However, we shall drop that Enquiry, and resume the Subject of their Theatrical Excellencies.

I have heard Mr. *Betterton* mention these Parts as some of Mr. *Hart's* shining Characters ; *Arbaces*, in *King and no King*. *Aminator*, in the *Maid's Tragedy*. *Rollo* Duke of *Normandy*. *Brutus*, in *Julius Cæsar*. *Othello* and *Alexander the Great*. In this last Character he appeared with such Majesty in his Looks and Gesture, that a Courtier of the first Rank was pleased to honour him with this Commendation, *Hart*, says he, *might teach any King on Earth how to comport himself*. He was no less inferior in Comedy. In the Parts of *Mosca* in *Volpone*, *Don John* in the *Chances*, *Wildblood* in the *Mock-Astrologer*, &c. In all the Tragic and Comic Parts he performed, he arrived to a Pitch not equalled by any of his Contemporaries, nor attainable by his Successors. But Mr. *Betterton*, and Major *Mobun* may be said to have been the Two SOCIAS. *Par Nobile Fratrum* as to their Justness of Acting. The latter shone in the Parts of *Volpone*. *Face* in the *Alchymist*. *Melantius* in the *Maid's Tragedy*. *Mordonius* in *King and no King*. *Cassius* in *Julius Cæsar*. *Clytus* in *Alexander the Great*. *Mitbridates* King of *Pontus*, in performing which Part, Mr. *Lee* cried out, in the greatest Extacy, O *Mobun, Mobun !*
Thou

Thou little Man of Mettle, were I to write a hundred Plays thou should'st be in 'em all.

Many were the good Actors of those Days, whose Excellencies to enumerate would be an endless Task, for which reason it is sufficient to have mentioned some of the Principal. Mr. *Betterton* likewise succeeded in Major *Mobun's* Parts.

Mr. *Kynaston* was so famous for *Womens Parts*, that he played *Arthiope*, in the *Unfortunate Lovers*. The *Princess* in the *Mad Lover*. *Ismenia* in the *Maid in the Mill*. *Aglaura*, &c. being Parts so greatly moving Compassion, that it has been disputed among the Judicious, whether any *Woman* could have more sensibly touched the Passions.

The Play called *Love and Honour*, written by Sir *William D'Avenant*, was Acted before the Court, and very richly Drest. The King gave Mr. *Betterton*, who played Prince *Alvaro*, his Coronation Suit. And to Mr. *Harris*, who played Prince *Prospero*, the Duke of *York* gave his Suit. And to Mr. *Price* who acted *Lionel* Duke of *Parma*, the Lord *Oxford* gave his Cloaths. Mrs. *Davenport* an excellent Actress played *Evandra*.

A short time afterwards Mr. *Betterton*, Mr. *Harris*, and Mr. *Price*, all appeared again, in the Revival of *Shakespeare's Romeo and Juliet*, when a very merry Incident happened. There being a Fight in this Play between the House of *Capulet* and the House of *Paris*. Mrs. *Holden*, a good Actress, who
was

was the Wife of *Paris*, entering in a violent Hurry, and crying out, *O my dear Count*, inadvertently omitted the Letter *o*, and laying a vehement Accent on the Word, put the House into the loudest Fit of Laughter and Merriment.

Among the many fine Players of this Age Mr. *Sandford* must be remembred, and sorry we are, that we can obtain no other Notices of him than what we find among the *Dramatis Personæ* prefixed to the Plays wherein he acted.

Mr. *Betterton* brought three Plays, himself, upon the Stage.

I. The *Woman* made a *Justice*. In this Comedy Mrs. *Long*, a fine Actress, played the Part of the Justice.

II. The *Unjust Judge*: Or, *Appius* and *Virginia*. A Tragedy. Mr. *Betterton* played *Virginius*, and his Wife *Virginia*.

III. The *Amorous Widow*: Or, The *Wanton Wife*. In this Comedy Mr. *Nokes* played Sir *Barnaby Brittle*, and Mrs. *Long* Mrs. *Brittle*, in which Part Mrs. *Bracegirdle* succeeded her.

All these Plays were well received; but the *Last* only is preserved, the *First* and *Second* being lost.

We must here observe, that notwithstanding Mr. *Otway* and Mr. *Lee* had very strong Inclinations to come upon the Stage, yet both these Gentlemen found Writing and Playing

so widely different, that they were each of them dashed in their first Attempt.

The *Stage* having worn out the Reign of its Royal Master King *Charles II.* and the *Kingdom* having undergone the *Grand Revolution* occasioned by the Abdication of King *James*, we shall now give an Account of the State of the Theatre under King *William* and Queen *Mary*.

A great Difference happening between the United Patentees of King *Charles's* and the Duke of *York's* Companies after the *Revolution*, the chief Actors, *viz.* Mr. *Betterton* and his Friends, together with Mrs. *Barry*, Mrs. *Bracegirdle*, &c. Represented the great Oppression they lay under, in a Petition to the Right Honourable *Charles* Earl of *Dorset*, &c. then Lord Chamberlain of the Household. This generous Nobleman believing their Complaints to be just, did, with the Assistance of Sir *Robert Howard*, procure for them of their Majesties a separate License, constituting Mr. *Congreve*, Mr. *Betterton*, Mrs. *Barry* and Mrs. *Bracegirdle* Patentees. By this Authority they formed a select Company, and Metamorphosing the *Tennis-Court* in *Lincoln's-Inn-Fields*, opened their new Theatre the last Day of *April* 1695, with a Comedy written by Mr. *Congreve* called, *Love for Love*.

In this Company were Mr. *Smith*, Mr. *Sandford*, Mr. *Underhill*, Mr. *Dogget*, Mr. *Verbruggen*, Mr. *Powell*, Mr. *Mountfort*,
Mr.

Mr. *Johnson*, Mr. *Penkethman*, Mr. *Bullock*, Mr. *Booth*, &c.

We shall, for some time, leave these Gentlemen in the Discharge of their Profession, and resume the farther Instructions of Mr. *Betterson* for attaining the *Oratory* of the *Stage*, the *Bar*, and the *Pulpit*.

The Management of the *Eyes* in an *Orator* at the *Bar*, or in the *Pulpit*, seems something different from what they must be in a *Player*, tho' if we make the rest of the *Actors* on the *Stage* with him at the same time, his Auditors, the Rules for *one* will reach the *other*; for so indeed they are, for all the Regard that is to be had to the Audience is that they see and hear distinctly, what we act and what we speak; that they may judge justly of our Positions, Gestures and Utterance, in regard to each other.

The Orator therefore must always be casting his Eyes on some or other of his Auditors, and turning them gently from side to side with an Air of Regard, sometimes on one Person, and sometimes on another, and not fix them immoveably on one Part of the Audience, which is extremely unaffected and dull, much less moving, than when we look them decently in the Face, as in common Discourse. This will hold good in *Playing*, if applied according to my former Rule; for indeed I have observed frequently some Players, who pass for great ones, have their Eyes lifted up to the Galleries, or Top of the House,

House, when they are engaged in a Discourse of some Heat, as if indeed they were conning a Lesson, not acting a Part. *Theophrastus* himself condemned *Tamariscus*, a Player of his Time, who, whenever he spoke on the Stage, turned his Eyes from those who were to hear him, and kept them fixt all the while on one single and insensible Object. But Nature acts directly in a contrary manner, and yet she ought to be the Player's as well as the Poet's Mistress. No Man is engaged in Dispute, or any Argument of Moment, but his Eyes and all his Regard are fixt on the Person he talks with; not but that there are Times according to the Turn or Crisis of a Passion, where the Eyes may with great Beauty be turned from the Object we address to several Ways, as in Appeals to Heaven, imploring Assistance, to join in your Addresses to any one, and the like.

When we are free from Passion, and in any Discourse which requires no great Motion, as our modern Tragedies too frequently suffer their chief Parts to be, our Aspect should be pleasant, our Looks direct, neither severe nor aside, unless we fall into a Passion, which requires the contrary. For then Nature, if we obey her Summons, will alter our Looks and Gestures. Thus when a Man speaks in *Anger*, his Imagination is inflamed, and kindles a sort of Fire in his Eyes, which sparkles from them in such a manner, that a Stranger, who understood not a Word of the
Lan-

Language, or a deaf Man, who could not hear the loudest Tone of his Voice, would not fail of perceiving his Fury and Indignation. And this Fire of their Eyes will easily strike those of their Audience which are continually fixt on yours; and by a strange sympathetic Infection, it will set them on fire too with the very same Passion.

I would not be misunderstood, when I say you must wholly place your Eyes on the Person or Persons you are engaged with on the Stage; I mean, that at the same time both Parties keep such a Position in regard of the Audience, that even these Beauties escape not their Observation, tho' never so justly directed. As in a Piece of History-Painting, tho' the Figures fix their Eyes ever so directly to each other, yet the Beholder, by the Advantage of their Position, has a full View of the Expression of the Soul in the Eyes of the Figures.

The Looks and just Expression of all the other Passions has the same Effect, as this we have mentioned of Anger. For if the *Grief* of another touches you with a real Compassion, Tears will flow from your Eyes, whether you will or not. And this Art of Weeping was studied with great Application by the ancient Players; and they made so extraordinary a Progress in it, and worked the Counterfeit so near a Reality, that their Faces used to be all over bedewed with Tears when they came off the Stage.

They

They were likewise so much affected by acting these mournful Parts, that they for some time, when off the Stage, seemed, as I have observed, struck by a real Sorrow to the Heart.

This Behaviour justifies what the Antients practised in heightning their Theatrical Sorrow, by fixing the Mind on real Objects ; or by working the Actor up by a strong Imagination, that he is the very Person, and in the very same Circumstances, which will make the Case so very much his own, that he will not want Fire in Anger, nor Tears in Grief: And then he need not fear affecting the Audience ; for Passions are wonderfully conveyed ; the Tears of *one* melting the Heart of the *other*, by a very visible Sympathy between their Imaginations and Aspects.

You must lift up, or cast down, your Eyes, according to the Nature of the Things you speak of: Thus if of *Heaven*, your Eyes naturally are lifted up ; if of *Earth*, or *Hell*, or any thing Terrestrial, they are as naturally cast down. Your Eyes must also be directed according to the Passions ; as to deject them on Things of Disgrace, and which you are ashamed of ; and raise them on Things of Honour, which you can glory in with Confidence and Reputation. In Swearing, or taking a solemn Oath, or Attestation of any Thing, to the Verity of what you say, you turn your Eyes, and in the same Action lift up your Hand to the Thing you swear by, or attest.

H

Your

Your Eye-brows must neither be immoveable, nor always in Motion : Nor must they both be rais'd on every thing that is spoken with Eagerness and Consent ; and much less must one be rais'd, and the other cast down ; but generally they must remain in the same Posture and Equality, which they have by Nature, allowing them their due Motion when the Passions require it ; that is, to contract themselves, and frown in *Sorrow* ; to smooth and dilate themselves in *Joy* ; to hang down in *Humility*, &c.

The *Mouth* must never be writh'd, nor the *Lips* bit or lick'd, which are all ungentle and unmannerly Actions, and yet what some are frequently guilty of ; yet in some Efforts or Starts of Passion, the Lips have their Share of Action, but this more on the Stage, than in any other public Speaking, either in the Pulpit, or at the Bar ; because the Stage is, or ought to be, an Imitation of Nature in those Actions and Discourses, which are produced betwixt Man and Man by any Passion, or on any Business, which can afford Action ; for all other has in reality nothing to do with the *Scene*.

Tho' to shrug up the Shoulders be no Gesture allow'd in Oratory, yet on the Stage the Character of the Person, and the Subject of his Discourse, may render it proper enough ; tho' I confess, it seems more adapted to Comedy, than Tragedy, where all should be great and solemn, and with which the gravest of the
Orators

Orators Actions will agree. I have read of a pleasant Method, that *Demosthenes* took to cure himself of this Vice of Action, for he at first was mightily given to it : He used to exercise himself in declaiming in a narrow and streight Place, with a Dagger hung just over his Shoulders ; so that as often as he shrugg'd them up, the Point, by pricking his Shoulders, put him in mind of his Error ; which in time remov'd the Defect.

Others thrust out the Belly, and throw back the Head, both Gestures unbecoming and indecent.

We come now to the Hands, which, as they are the chief Instruments of Action, varying themselves as many Ways, as they are capable of expressing Things, so is it a difficult Matter to give such Rules as are without Exception. Those Natural Significations of particular Gestures, and what I shall here add, will, I hope, be some Light to the young Actor in this Particular. First, I would have him regard the *Action* of the Hands, as to their Expression of *Accusation*, *Deprecation*, *Threats*, *Desire*, &c. and to weigh well what those Actions are, and in what manner expressed ; and then considering how large a Share those Actions have in all Manner of Discourse, he will find that his Hands need never be idle, or employed in an insignificant or unbeautiful Gesture.

In the Beginning of a solemn Speech, or Oration, as in that of *Anthony* on the Death of *Cæsar*, or of *Brutus* on the same Occasion, there is no Gesture, at least of any Consideration, unless it begin abruptly, as O JUPITER, O Heav'ns! *is this to be borne? the very Ships then in our Eyes, which I preserv'd, &c.* extending here his Hands first to *Heaven*, and then to the Ships. In all regular Gestures of the Hands, they ought perfectly to correspond with one another; as in starting in a Maze, on a sudden Fright, as *Hamlet* in the Scene betwixt him and his Mother, on the Appearance of his Father's Ghost ———

*Save me, and hover o'er me with your Wings,
You Heavenly Guards!*

This is spoke with Arms and Hands extended, and expressing his Concern, as well as his Eyes, and whole Face. If an Action comes to be used by only one Hand, that must be by the *Right*, it being indecent to make a Gesture with the *Left* alone; except you should say any such thing as,

*Rather than be guilty of so foul a Deed,
I'd cut this Right Hand off, &c.*

For here the Actions must be expressed by the *Left* Hand, because the *Right* is the Member to suffer. When you speak of yourself, the

the *Right* not the *Left* Hand must be apply'd to the Bosom, declaring your own Faculties, and Passions; your Heart, your Soul, or your Conscience: But this Action, generally speaking, should be only apply'd or express'd by laying the Hand gently on the Breast, and not by thumping it as some People do. The Gesture must pass from the *Left* to the *Right*, and there end with Gentleness and Moderation, at least not stretch to the Extremity of Violence: You must be sure, as you begin your Action with what you say, so you must end it when you have done speaking; for Action either before or after Utterance is highly ridiculous. The Movement or Gestures of your Hands must always be agreeable to the Nature of the Words, that you speak; for when you say *Come in*, or *Approach*, you must not stretch out your Hand with a repulsive Gesture; nor, on the contrary, when you say, *Stand back*, must your Gesture be inviting; nor must you join your Hands, when you command Separation; nor open them, when your Order is *cl. sing*; nor hang them down, when you bid *raise such a Thing*, or *Person*; nor lift them up, when you say *throw them down*. For all these Gestures would be so visibly against Nature, that you would be laugh'd at by all that saw or heard you. By these Instances of faulty Action, you may easily see the right, and gather this Rule, that as much as possible every Gesture you use should express the Nature of the Words you utter, which

would sufficiently and beautifully employ your Hands.

It is impossible to have any great Emotion or Gesture of the Body, without the Action of the Hands, to answer the Figures of Discourse, which are made use of in all Poetical, as well as Rhetorical Diction ; for Poetry derives its Beauty in that from Rhetoric, as it does its Order and Justness from Grammar ; which surprises me, that some of our modern taking Poets value themselves on that, which is not properly Poetry, but only made use of as an Ornament, and drawn from other Arts and Sciences.

Thus when MEDEA says,

These Images of JASON

With my own Hands I'll strangle, &c.

'tis certain the Action ought to be express'd by the Hands, to give it all its Force.

In the lifting up the Hands, to preserve the Grace, you ought not to raise them above the Eyes ; to stretch them farther might disorder and distort the Body ; nor must they be very little lower, because that Position gives a Beauty to the Figure : Besides, this Posture being generally on some Surprise, Admiration, Abhorrence, &c. which proceeds from the Object, that affects the Eye, Nature by a sort of Mechanic Motion throws the Hands out as Guards to the Eyes on such an Occasion.

You

You must never let either of your Hands hang down, as if lame or dead; for that is very disagreeable to the Eye, and argues no Passion the in Imagination. In short, your Hands must always be in View of your Eyes, and so corresponding with the Motions of the Head, Eyes, and Body, that the Spectator may see their Concurrence, every one in its own Way to signify the same Thing, which will make a more agreeable, and by Consequence a deeper Impression on their Senses, and their Understanding.

Your Arms you should not stretch out side-ways, above half a Foot from the Trunk of your Body: You will otherwise throw your *Gesture* quite out of your Sight, unless you turn your Head also aside to pursue it, which would be very ridiculous.

In Swearing, Attestation, or taking any solemn Vow or Oath, you must raise your Hand. An Exclamation requires the same Action: But so that the *Gesture* may not only answer the *Pronunciation*, or *Utterance*, but both the Nature of the Thing, and the Meaning of the Words. In public Speeches, Orations, and Sermons, it is true your Hands ought not to be always in Motion, a Vice which was once call'd the *Babbling of the Hands*; and, perhaps, it may reach some Characters, and Speeches in Plays; but I am of Opinion, that the Hands in Acting ought very seldom to be wholly quiescent, and that if we had the Art of the *Pantomimes*, of

expressing Things so clearly with their Hands, as to make the Gestures supply Words, the joining these significant Actions to the Words and Passions justly drawn by the Poet, would be no contemptible Grace in the Player, and render the Diversion infinitely more entertaining, than it is at present. For indeed *Action* is the Business of the Stage, and an Error is more pardonable on the right, than the wrong Side.

There are some *Actions* or *Gestures*, which you must never make use of in Tragedy, any more than in Pleading, or Sermons, they being low, and fitter for Comedy or Burlesque Entertainments: Thus you must not put yourself into the Posture of one *bending a Bow*, *presenting a Musquet*, or playing on any Musical Instrument, as if you had it in your Hands.

You must never imitate any lewd, obscene or indecent Postures, let your Discourse be on the Debaucheries of the Age, or any Thing of that Nature, which the Description of an *Anthony* and *Verres* might require our Discourse of.

When you speak in a *Prosopopæia*, a Figure by which you introduce any Thing or Person speaking, you must be sure to use such Actions only, as are proper for the Character that you speak for. I can't remember at present one in Tragedy; but in Comedy *Melantha*, when she speaks for a Man, and answers him in her own Person, may give you some Image of it.

it. But these seldom happen in Plays, and in Orations not very frequently.

Thus I have gone through the Art of Action or Gesture, which tho' I have directed it chiefly for the Stage, and there principally for Tragedy, yet the *Bar*, and the *Pulpit* may learn some Lessons from what I have said, that would be of mighty use to make their Pleading and Sermons of more Force and Grace: But I think, the *Pulpit* chiefly has need of this Doctrine, because that converses more with the Passions, than the *Bar*, and treats of more sublime Subjects, meritorious of all the Beauty and Solemnity of Action. I am persuaded, that if our Clergy would apply themselves more to this Art, what they preach would be more efficacious, and themselves more respected; nay, have a greater Awe on their Auditors. But then it must be confess'd, it is next to impossible for them to attain this Perfection, while that Custom prevails of reading of Sermons, which no Clergy in the World do but those of the Church of *England*. For while they read, they are not perfect enough in what they deliver, to give it its proper Action and Emphasis, either in Pronunciation or Gesture. But the TATLER has handled this Particular very well; and if what he has said will have no Influence upon them, it will be much in vain for me to attempt it.

The *Comedians*, I fear, may take it amiss, that I have had little or no Regard to them in these

these Rules. But, I must confess, tho' I have attempted two or three Comical Parts, which the Indulgence of the Town to an old Fellow has given me some Applause for; yet Tragedy is, and has always been, my Delight. Besides, as some have observ'd, that Comedy is less difficult in the Writing; so I am apt to believe, it is much easier in the Acting; not that a good *Comedian* is to be made by every one that attempts it, but we have had, almost ever since I knew the Stage, more and better *Comedians*, than *Tragedians*; as we have better *Comedies* than *Tragedies* writ in our Language, as the Criticks and knowing Judges tell us. But being willing to raise Tragedies from their present Neglect, to the Esteem they had in the most polite Nation that ever *Europe* knew, I have endeavour'd to contribute my Part towards the improving of the Representation, which has a mighty Influence on the Success and Esteem of any Thing of this Nature.

We will now proceed to the other Duty of a Player, which is the Art of *Speaking*; which, tho' much the least considerable, yet, according to our modern *Tragedies*, I mean those, which have been best receiv'd, is of most Use. For those Poets have very erroneously apply'd themselves to write more what requires just *Speaking*, than just Acting: And our Players, generally speaking, fall very much short of that Excellence, ev'n in this which they ought to aim or arrive at; which but too plainly
proves

Proves what *Roseneraus* describes—*An Airy of Children, little Vases, they cry out on the Top of the Question, and are most tyrannically clapt for't; these are now the Fashion, and so berattle the common Stages (so they call 'em) that many wearing Rapiers are afraid of Goose-Quills, and dare scarce come thither.* And tho' what I have before quoted from *Hamlet* (in this Account of the Actor's Action and Behaviour) does happily express the Soul and Art of Acting, which *Shakespear* has drawn, the compleat Art of Gesture in Miniature in the quoted Speech, yet all the Directions, which he gives, relate (except one Line) wholly to *Speaking*.

HAMLET. " Speak the Speech, I pray
 " you, as I pronounced it, trippingly on the
 " Tongue. But if you mouth it, as many of
 " our Players do, I had as lieve the Town-
 " Cryer had spoke my Lines. Nor do not
 " saw the Air too much with your Hand thus,
 " but use all gently: *For in the very Torrent,*
 " *Tempest, and I may say the Whirlwind of Pas-*
 " *sion, you must acquire and beget a Temperance,*
 " *that may give it Smoothness.* Oh! it of-
 " fends me to the Soul to see a robustous, *per-*
 " *riwig-pated* Fellow tear a Passion to Tat-
 " ters, to very Rags, to split the Ears of the
 " Groundlings, who for the most part are
 " capable of nothing but inexplicable *dumb*
 " *Shows and Noise.* I could have such a Fel-
 " low whipt for o'erdoing Termagant: It out-
 " *Herod's*

“ *Herod's Herod.* Pray you avoid it—Be
 “ not too tame neither, but let your own
 “ Discretion be your Tutor. Suit the *Ac-*
 “ *tion* to the *Word*, the *Word* to the *Action*,
 “ with this special Observance, that you o'er-
 “ top not the Modesty of *Nature*. For any
 “ thing so overdone is from the Purpose of
 “ Playing, whose End, both at the first and
 “ now, was and is to hold as 'twere the Mir-
 “ ror up to *Nature*; to shew Virtue her own
 “ Feature; scorn her own Image, and the
 “ very Age and Body of the Time, his Form
 “ and Pressure. Now this over-done, or come
 “ tardy off, tho' it make the Unskilful laugh,
 “ cannot but make the Judicious grieve: *The*
 “ *Censure of which ONE, must in your Allow-*
 “ *ance o'ersway a WHOLE THEATRE of others.*
 “ Oh! there be Players, that I have seen play,
 “ and heard others praise, and that highly,
 “ (not to speak it prophanely) that neither hav-
 “ ing the Accent of *Christians*, nor the Gait of
 “ *Christian, Pagan, or Norman*, have so strut-
 “ ted and bellow'd, that I have thought some of
 “ *Nature's Journey-Men* had made Men, and
 “ not made them well, they imitated Humanity
 “ so abominably.

Player. “ I hope we have reformed that in-
 “ differently with us, Sir.

Ham. “ Oh! reform it altogether. And let
 “ those, who play the Clowns, speak no more
 “ than is set down for 'em; for there be of
 “ them, who will themselves laugh, to set
 on

“ on some Quantity of barren Spectators to
 “ laugh too; tho’ in the mean Time, some ne-
 “ cessary Question of the Play be then to be
 “ consider’d: That’s villainous, and shews a
 “ most *pitiful Ambition* in the Fool that uses it.”

If we should consider and weigh these Directions well, I am persuaded they are sufficient to instruct a young Player in all the Beauties of *Utterance*, and to correct all the Errors he might, for want of the Art of Speaking, have incurr’d. By pronouncing it *trippingly on the Tongue*, he means a clear and disembarraß’d Pronunciation, such as is agreeable to Nature and the Subject on which he speaks. His telling the Actor, that he had as lieve the Town-Cryer should speak his Lines, as one that mouth’d them, is very just; for if Noise were an Excellence, I know not who would bear away the Palm, the Cryer, or the Player; I’m sure the Town-Cryer would be less faulty; his Business requiring Noise. *Nor do not saw the Air with your Hand thus*, but use all GENTLY: This is the only Precept of Action, which is extremely just, and agreeable to the Notions of all, that I have met with on my full Enquiry among my learned Friends, who have read all that has been wrote upon Action, and who reckon *rude* and *boisterous* Gestures among the faulty: Art always directing a moderate and gentle Motion, which *Shakespear* expresses by *use all gently*. Besides, this *sawing of the Air*, expresses one who is very much at a Loss how to dispose of his Hands, but know-

knowing that they should have some Motion, gives them an aukward Violence. The next Observation is extremely masterly.——*For in the very TORRENT, TEMPEST, and I may say the Whirlwind of Passion, you must acquire and get a Temperance, that may give it SMOOTHNESS.* I remember, among many, an Instance in the Madness of *Alexander the Great*, in *Lee's* Play. Mr. Goodman always went through it with all the Force the Part requir'd, and yet made not half the Noise as some who succeeded him; who were sure to bellow it out in such a manner, that their Voice would fail them before the End, and lead them to such a languid and enervate Hoarseness, as entirely wanted that agreeable *Smoothness*, which *Shakespear* requires, and which is the Perfection of beautiful Speaking; for to have a just Heat, and Loudness, and yet a *Smoothness*, is all that can be desir'd. *O! it offends me to the Soul*, he goes on.——Methinks some of our young Gentlemen, who value themselves for great Players, nay, and Judges too of the *Drama*, set up for Critics, and who censure and receive or reject Plays, should be asham'd of themselves, when they read this in *Shakespear*, whose Authority they seem so fond on other Occasions.

C H A P. VII.

Some farther MEMOIRS of NELL GUYN.

ELLEN GUYN, or Q^NIN,* as *A. Wood* calls her; was born of obscure Parents; and, as it is written by the Author of her Life, in a Cellar, in the *Cole-Yard* in *Drury-Lane*. Some reported, that a Battalion of Soldiers begot her, and that her Mother died Drunk with Brandy in a Common-Sewer. They add, that she was at first no better than a Cinder-Wench; but that she sold Oranges, when first taken notice of, is generally agreed on; and then one Mr. *Duncan*, a Merchant, taking a Fancy to her smart Wit, fine Shape, and Foot, the least of any Woman's in *England*, kept her about two Years, then recommended her into the King's Play-house, where she became an Actress in great Vogue, and Mistress both to old *Lacy* and young *Hart*, two famous Players at that Time. In a Satire ascribed to † Lord *Rocheſter*, her first Employment is said to be Selling of Herrings; next was exposed by *Madam Roſs*, a noted Procureſs, to those who would give half a Crown; lastly took her Degrees in the Play-house; where, it is reported, this Lord himself, as also the

* *Faſti*. Vol. 2. p. 154. See Capt. *Smith's Court of Venus*, 8vo. 1716. Vol. 1. in her Life.

† *State Poems*, 2d Vol. p. 193.

Duke of *Buckingham*, paid their Addresses to her. She is mentioned to have come into the Royal Company of Comedians in *Drury-Lane*, a few Years after the first Opening of that House, in 1663. * And the Parts she acted in some of Mr. *Dryden's* Plays, Sir *Robert Howard's*, and the Earl of *Orrery's*, are also distinguished. At length, by her fine Dancing, she is said to have won her Sovereign's Heart, and so rose to be one of his principal Ladies of Pleasure, in spite of all the Charms which *Cleveland*, *Portsmouth*, or Miss *Davis* could exert. There are many Comical Passages reported of *Nell Guyn*; she being of a Gay, Frolicksome, and Humorous Disposition; but some are a little too loose, and others a little too long to be here inserted. This Story may however perhaps be excused: That having once by an unlucky Run of ill Luck at Gaming, lost all her Money, and run in Debt with Sir *John Germain*, he took the Advantage of making such a Proposal for the easy Payment thereof, as may be well guessed at, by her Answer, when she replied, with equal Smartness and Fidelity to her Royal Keeper, That truly, *She was no such Sportswoman, as to lay the Dog where the Deer should lie.* † Many Sharp Satires were

* See J. *Downes's Roscius Anglican.* or Hist of the Stage. 8vo. 1708. p. 2.

† See the Duke of *Norfolk's* Charge against *Mary* his *Dutchess*; for Adultery with Sir *J. Germain*, with the *Dutchess's* Answer, Fol. 1692

written on her ; rather through Envy at her sudden Advancement from such a mean Origin, than any Unworthiness in her of the Station to which she was advanced. One thereof is ascribed to Sir *George Etheridge*, in *Dryden's Miscellanies*; of which some Use has here been made. And the Lord *Shaftesbury* has this Reflection, in his Speech Anno 1680, upon the King's Concubines in General. " A Wife
 " Prince, when he hath need of his People,
 " will rather part with his Family and Coun-
 " cillors, than displease his Friends for them.
 " This Noble Lord near me, hath found
 " fault with that Precedent which he said I
 " offered to your Lordships concerning the
 " Chargeable Ladies at Court. I remember
 " no such Thing I said : But if I must speak of
 " them, I shall say, as the Prophet did to
 " King *Saul* ; *What means the Bleating of this*
 " *Kind of Cattle* ? And I hope the King will
 " make the same Kind of Answer : *That he*
 " *preserves them from Sacrifice* ; and means to
 " deliver them up to please the People. For
 " there must be a Change : We must neither
 " have Popish Favourites, nor Popish Mistresses
 " nor Popish Councillors at Court ; nor any
 " New Convert. What I spoke was about
 " another Lady, that belongs not to the Court ;
 " but, like *Sempronia* in Conspiracy, *Catiline's*
 " does more Mischief than *Cethagus*."* Yet

* Capt. *Smith's Court of Venus*, &c. as above.

that any of this was meant least against *Nell Guyn* is manifest: For she troubled not her Head with Religion, and was no Popish Mistress; nor with Politicks, and did no Mischief: And though she might be alike chargeable with the rest to his Majesty, nevertheless, as she had more Spirit, Wit, and Pleasantry; so had she more Justice, Charity, and Generosity in her, than all the King's other Mistresses. The haughty and imperious Air, she left to them; hers was free and *degagee*; which rendered her more amiable because less awful. There is a Picture of her in being, which was taken by Sir *Peter Lely*; but one Copy of it in *Mezzotinto*, does not express that agreeable Vivacity which brightened every Feature. His Majesty had Issue by her, *Charles*, surnamed *Beauclerc*; * born about the Middle of *May*, 1670, who was created Earl of *Burford*, and afterwards Duke of *St. Albans*; for whose Use, his Mother is said to have bought Colonel *Richard Ingoldsby's* Estate at *Letchenborough* in *Buckinghamshire*. † She had also by his Majesty another Son, named *James*, born about *Christmas-Day* 1671, who died in *France* about *Michaelmas* 1680. As for herself, she died at her House in *Pall-Mall*, in 1691, and was pompously interred in the Parish Church of *St. Martin's* in the Fields, where Dr. *Thomas Tenison*, then Vicar thereof (and late Arch-

* *Dugdale's Baron. and Athen. Oxon. in Fasti. V. 2 Fol. 154.*

† *Athen. Oxon. in Fasti. Vol. 77.*

bishop of *Canterbury*) preached her Funeral Sermon, or a Panegyrick rather upon her and her Profession, as some thought it, giving a more mild and favourable Character of such a Woman than was then deemed to become his Cloth. This Sermon the Earl of *Jersey*, who wanted to prefer Dr. *Scot*, of *St. Giles's* objected to Queen *Mary*, against her preferring Dr. *Tenison* to the See of *Lincoln*; which, a few Weeks after he preached it, became vacant by the Death of Dr. *Thomas Barlow*; and had probably lost it him, had not her Majesty conceived a very steady Opinion of his Deserts; when she answered, *It was a Sign that this poor unfortunate Woman died penitent: For if I can read a Man's Heart through his Looks, had she not made a truly pious and Christian End, the Doctor could never have been induced to speak well of her.* † Among her Donations, one was, a Sum of Money for a weekly Entertainment of the Ringers at *St. Martin's* aforesaid; which they enjoy to this Day. There is a Pamphlet, entitled, *An Account of the Tragedy of old Madam Quyn drowned near the Neat-Houses*, printed in Quarto 1679. Whether the Mother or any other Relation of *Nell Guyn*, I know not.

We shall conclude this Chapter with the following Letter.

† The Life of Dr. *Tenison* Octavo p. 20.

To the AUTHOR of the *History* of
the *Stage*.

S I R,

THAT excellent Actor, Mr. *Edward Kynaston*, was well defended.

The *Kynastons* were anciently possessed of a genteel Estate at *Oteley* in *Shropshire*.

Mr. *Kynaston*, to whom we have more immediate Relation, acquired a handsome Fortune by the Stage. He left an only Son, whom he bred a Mercer. He liv'd in *Covent-Garden*, greatly improved his Patrimony, and in that Parish both Father and Son lie interr'd.

Mr. *Kynaston*, the Mercer, left likewise an only Son, whom he bred a Clergyman, who by Means of his Father's dying intestate, and a lucky Marriage, was enabled to purchase the Impropriation of *Aldgate*.

He looks upon himself as the Top of his Family, and therefore thinks it beneath him to give any Account of it. But,

Survey the Globe, and ev'ry where you'll find,
Pride and *Prunella* both in one conjoin'd.

You may, *Sir*, depend on the Truth of these Particulars,

I am, &c.

Will's Coffee-House,
Aug. 1. 1736.

PHILALETHES.

The

C H A P. VIII.

The Opening of the New Theatre in the Hay-Market. Death of Mr. Betterton and Mrs. Barry.

WE now come to give an Account of another *Stage Revolution*, which is the Removal of the *Lincoln's-Inn-Fields* Company to a *New Theatre* erected for them in the *Hay-Market*, which was opened 1705, with the following Prologue, written by Sir *Samuel Garth*, and spoken by Mrs. BRACEGIRDLE, viz.

Such was our Builder's Art, that soon as nam'd,
This Fabric, like the Infant-World, was fram'd.
The Architect must on dull Order wait,
But 'tis the Poet only can create.*
None else, at Pleasure, can Duration give:
When Marble fails, the Muses Structures live.
The *Cyprian* Fane is now no longer seen,
Tho' sacred to the Name of Love's fair *Queen*.
Ev'n *Athens* scarce in pompous Ruin stands,
Tho' finish'd by the learn'd *Minerva's* Hands.
More sure Prefages from these Walls we find,
By Beauty founded, and by Wit design'd.
In the good Age of ghostly Ignorance,
How did Cathedrals rise, and Zeal advance!

* The Builder of this Fabric Sir *John Vanbrugh*, was both Poet and Architect.

† Lady *Harriot Godolphin*, one of the Duke of *Malborough's* Daughters.

The merry Monks said *Orisons* at Ease ;
 Large were their Meals, and light their Penances:
 Pardon for Sins was purchas'd with Estates,
 And none but Rogues in Rags dy'd Reprobates.
 But now that pious Pegeantry's no more,
 And Stages thrive, as Churches did before.
 Your own Magnificence you here survey,
 Majestick Columns stand, where Dunghills lay, }
 And Cars triumphal rise from Carts of Hay. }
 Swains here are taught to hope, and Nymphs to fear,
 And big *Almanzor's* Fight, *mock—*Blenheim's* here.
 Descending Goddesses adorn our Scenes,
 And quit their bright Abodes for gilt Machines.
 Shou'd *Jove*, for this fair *Circle*, leave his Throne,
 He'd meet a Lightning fiercer than his own.
 Tho' to the *Sun* his tow'ring *Eagles* rise,
 They scarce could bear the Lustre of these Eyes.

Tho' the *Revolters* seemed to set up their
 iStandard here with great Satisfaction, and con-
 tinued their Residence for about four Years, yet
 t was but in a Kind of fluctuating State ; for
 everal of them were frequently deserting from
 one Company to another backwards and for-
 wards from each of the subsisting Theatres.

To repair some very great Losses, which Mr.
Betterton had sustained, in the Years 1706,
 1707, and 1708 successively, on *Thursday* the

* *Almanzor* and *Almatide*, Characters in Mr. *Dryden's*
Conquest of Granada.

7th of *April* 1709 the celebrated Comedy of *Love for Love*, was acted at *Drury-Lane* Theatre for his Benefit. Those excellent Players Mrs. *Barry*, Mrs. *Bracegirdle*, and Mr. *Dogget*, (then not concerned in the House) acted on this Occasion. There had not been known so great a Concourse of Persons of Distinction, as at that Time : The Stage itself was covered with Gentlemen and Ladies, and when the Curtain was drawn up, it discovered even there a very splendid Audience. This unusual Encouragement, which was given to a Play, for the Advantage of so great an Actor, gave an undeniable Instance, that the true Relish for manly Entertainment and rational Pleasures was not then wholly lost. All the Parts were acted to Perfection ; the Actors were careful of their Carriage, and no one was guilty of the Affectation to insert Witticisms of his own, but a due Respect was had to the Audience, for encouraging this admirable Player. It was not then doubted but *Plays* would revive, and take their usual Place in the Opinion of Persons of Wit and Merit, and not degenerate into an Apostacy in Favour of *Dress* and *Sound*.

We must not omit to observe farther, that a *Prologue* written by Mr. *Congreve* was, on this Occasion, spoken by Mrs. *Bracegirdle* ; and an *Epilogue*, written by Mr. *Rowe*, was spoken by Mrs. *Barry*. The former the Public were, not obliged with

but the latter was printed and dispersed in the House the very Night it was spoken. It was as follows, *viz.*

AS some brave Knight who once with Spear and Shield,
Had fought Renown in a many a well fought Field,
But now no more with sacred Fame inspir'd,
Was to a peaceful Hermitage retir'd ;
There, if by Chance disast'rous Tales he hears,
Of Matrons Wrongs and Captive Virgins Tears,
He feels soft Pity urge his gen'rous Breast,
And vows once more to succour the Distrest :
Buckled in Mail he sallies on the Plain,
And turns him to the Feats of Arms again.

So we, to former Leagues of Friendship true, }
Have bid once more our peaceful Homes adieu, }
To aid old *Thomas*, and to pleasure you. }
Like Errant Damsels boldly we engage,
Arm'd, as you see, for the defenceless Stage.
Time was, when this good *Man* no Help did lack,
And scorn'd that any *She* should hold his Back.
But now, so Age and Frailty have ordain'd,
By two at once he's forc'd to be sustain'd.*
You see, what failing Nature brings Man to, }
And yet let none insult ; for aught we know, }
She may not wear so well with some of you : }
Tho' old, you find his Strength is not clean past,
But true as Steel, he's Mettle to the last.

* Mrs. *Barry* stood on his *Right*, and Mrs. *Bracegirdle* on his *Left Hand*.

If better he perform'd in Days of Yore,
Yet now he gives you all that's in his Pow'r ;
What can the youngest of you all do more ?

What he has been, tho' present Praise be dumb,
Shall haply be a Theme in Times to come,
As now we talk of *Roscius* and of *Rome*.

Had you with-held your Favours on this Night,
Old *Shakespear's* Ghost had ris'n to do him Right :
With Indignation had you seen him frown,
Upon a worthless, witlefs, tasteless Town ;
Griev'd and repining you had heard him say,
Why are my famous Labours cast away ?
Why did I only write, what only he could play ?
But since, like Friends to Wit, thus throng'd you
meet,

Go on and make the gen'rous Work complete ;
Be true to Merit, and still own his Cause,
Find something for him more than bare Applause.
In just Remembrance of your Pleasures past,
Be kind, and give him a Discharge at last.
In Peace and Ease Life's Remnant let him wear,
And hang his Consecrated Buskin here.

In the Month of *September* following, *Mr. Betterton* performed the Part of *Hamlet*; and in him every Spectator beheld the Force of Action in Perfection : He behaved himself so well, that though above Seventy, he acted Youth ; and by the prevalent Power of proper Manner, Gesture, and Voice, appeared through the whole *Drama* a young Man of great Expectation, Vivacity,

ty, and Enterprize. The *Soliloquy* where he began the celebrated Sentence of —*To be, or not to be*; the *Expostulation* where he explains with his *Mother* in her Closet; the noble Ardour, after seeing his *Father's Ghost*, and his generous Distress for the Death of *Ophelia*; are each of them Circumstances which dwell strongly upon the Minds of the Audience, and would certainly affect their Behaviour on any parallel Occasions in their own Lives.

Such were the proper Ornaments, with which this great Man represented Virtue on the Stage.

But yet the indolent, emasculating *Sing-Song* of *Italy*, had gained so much Ground in *England*, that Mr. *Betterton*, weary of the Fatigues and Toil of Theatrical-Government, delivered his Company over to Mr. *Vanbrugh's* new Licence. But they again giving way to the *Operas*, the Companies were once more united in *Drury-Lane*, and the *Operas*, confined to the *Hay-Market*. However, Revolutions became so frequent in this *Dramatic State*, that Mr. *Swinny* got the chief Players over to him and the Opera-House; among whom was Mr. *Betterton*, who being very much afflicted with the *Gout*, acted but seldom; yet at this Juncture, upon the Separation of the Houses, when Musical Performances were confined to *one Theatre*, and Dramatic to the *other*, the *British Enchanters*; or, *No Magic like Love*, written by Lord *Lansdowne*, was brought on at the *Queen's Theatre* in the *Hay-Market*, 1710. Among the *Dramatis Personæ*
of

of this truly polite *English* Opera, were (*Men*) Mr. *Betterton*, Mr. *Booth*, Mr. *Verbruggen*, &c. (*Women*) Mrs. *Barry*, Mrs. *Bracegirdle*, Mrs. *Porter*, &c.

The sole Design of this excellent Performance was a Portraiture of the Virtues of the immortal Queen *Anne*. The *last Scene* of it, represented the *Queen* (and all the *Triumphs* of her Majesty's Reign)

Surveying round her, with impartial Eyes,
Whom to protect, or whom she should chastise.
In ev'ry Line of her auspicious Face,
Soft Mercy smil'd, adorn'd with ev'ry Grace.
Sure Hope of all who dire Oppression bear,
For all th'Oppress'd become her instant Care.
Nations, of Conquest proud, she tam'd to free,
Denouncing War, presenting Liberty ;
The Victor to the Vanquish'd yields a Prize,
For in her Triumph, their Redemption lies.
Freedom and Peace for ravish'd Fame she gave ;
Invades to bless, and conquers but to save.
So the Sun scorches, and revives by turns,
Requiting with rich Metals, where he burns.

Taught by this great Example to be just,
Succeeding Kings shall well fulfil their Trust ;
Discord and War, and Tyranny shall cease,
And jarring Nations be compell'd to Peace ;
Princes and States, like Subjects, shall agree,
To trust her Power, safe in her Piety.
Great Britain's Glory was this Royal Dame,
From *Stuart's* Race she rose, and *Anna* was her Name.
The

The chief Performers in this Opera, from their Deserts justly gained an universal Applause; but the same Year of its Representation, deprived the World of Mr. *Betterton*, who died shortly after. His true Character follows, viz. †

‘ S U C H an Actor as Mr. *Betterton*
 ‘ ought to be Recorded with the same Re-
 ‘ spect as *Roscius* among the *Romans*. The
 ‘ greatest Orator has thought fit to quote his
 ‘ Judgment, and celebrate his Life. *Roscius*
 ‘ was the Example to all that would form
 ‘ themselves into proper and winning Beha-
 ‘ viour. His Action was so well adapted to
 ‘ the Sentiments he expressed, that the Youth
 ‘ of *Rome* thought they wanted only to be vir-
 ‘ tuous to be as graceful in their Appearance as
 ‘ *Roscius*. The Imagination took a lovely Im-
 ‘ pression of what was great and good; and
 ‘ they who never thought of setting up for the
 ‘ Art of Imitation, became themselves ini-
 ‘ mitable Characters.

‘ There is no human Invention so aptly
 ‘ calculated for the forming a free-born People
 ‘ as that of a Theatre. *Tully* reports, That
 ‘ the celebrated Player of whom I am speak-
 ‘ ing, used frequently to say, *The Perfection of*
 ‘ *an Actor is only to become what he is doing*.
 ‘ Young Men, who are too unattentive to re-
 ‘ ceive Lectures, are irresistibly taken with Per-

† See, the *Tatler*. No. 167.

‘formances. Hence it is, that I extremely lament the little Relish the Gentry of this Nation have at present for the just and noble Representations in some of our Tragedies. The Operas, which are of late introduced, can leave no Trace behind them that can be of Service beyond the present Moment. To sing and to dance are Accomplishments very few have any Thoughts of practising; but to speak justly and move gracefully, is what every Man thinks he does perform, or wishes he did.

‘I have hardly a Notion, that any Performer of Antiquity could surpass the Action of Mr. *Betterton* in any of the Occasions in which he has appeared on our Stage. The wonderful Agony which he appeared in, when he examined the Circumstance of the Handkerchief in *Othello*; the Mixture of Love that intruded upon his Mind upon the innocent Answers *Desdemona* makes, betrayed in his Gesture such a Variety and Vicissitude of Passions, as would admonish a Man to be afraid of his own Heart, and perfectly convince him, that it is to stab it, to admit that worst of Daggers, Jealousy. Whoever reads in his Closet this admirable Scene, will find that he cannot, except he has as warm an Imagination as *Shakespeare* himself, find any but dry, incoherent and broken Sentences: But a Reader that has seen *Betterton* act it,
‘observes

‘ observes there could not be a Word added ;
‘ that longer Speeches had been unnatural, nay
‘ impossible, in *Othello’s* Circumstances. The
‘ charming Passage in the same Tragedy, where
‘ he tells the Manner of winning the Affection
‘ of his Mistress, was urged with so moving
‘ and graceful an Energy, that while I walked
‘ in the Cloysters, I thought of him with the
‘ same Concern as if I waited for the Remains
‘ of a Person who had in real Life done all
‘ that I had seen him represent. The Gloom
‘ of the Place, and faint Lights before the Ce-
‘ remony appeared, contributed to the melan-
‘ choly Disposition I was in ; and I began to
‘ be extreemly afflicted, that *Brutus* and *Cas-*
‘ *sius* had any Difference ; that *Hotspur’s* Gal-
‘ lantry was so unfortunante ; and that the Mirth
‘ and good Humour of *Falstaff* could not ex-
‘ empt him from the Grave. Nay, this Oc-
‘ casion in me, who look upon the Distinctions
‘ amongst Men to be meerly scenical, raised
‘ Reflections upon the Emptiness of all hu-
‘ man Perfection and Greatness in general ;
‘ and I could but regret, that the sacred Heads
‘ which lie buried in the Neighbourhood of
‘ this little Portion of Earth in which my
‘ poor old Friend is deposited, are returned to
‘ Dust as well he, and that there is no Differ-
‘ ence in the Grave between the imaginary and
‘ the real Monarch. This made me say of
‘ human Life it self with *Mackbeth* :

To-morrow, To-morrow, and To-morrow,
 Creeps in a stealing Pace from Day to Day,
 To the last Moment of recording Time !
 And all your Yesterdays have lighted Fools
 To the eternal Night ! Out, out short Handle !
 Life's but a walking Shadow, a poor Player
 That struts and frets his Hour upon the Stage,
 And then is heard no more.

Mr. *Betterton* was interred in the Cloyster of *Westminster-Abbey*.

We are now to return to Mrs. *Barry*, who did not long survive him ; for she found such an inward Decay, that she was obliged to quit the Stage above seven Years before she died, which was on the 7th Day of *November*, 1713. She was interred at *Acton*, in the County of *Middlesex*. She had a Daughter by the celebrated *John* Earl of *Rocheſter*, who by Will 1680, left her an Annuity of 40 *l. per Annum*. She died at about 13 Years of Age, and lies interred at the ſame Place. The *Love-Letters* which we have in Print by his Lordſhip, were all written to Mrs. *Barry* ; the firſt of them opens thus, *viz.*

MADAM,

SO much Wit and Beauty as you have, ſhould think of nothing leſs than doing Miracles ; and there cannot be a greater, than to continue to love me : Affecting every thing is mean, as loving Pleaſure, and being fond, where you find Merit ; but to pick out the wildeſt, and moſt fantaſtical, odd Man, alive,
 and

and to place your Kindness there, is an Act so brave and daring, as will shew the Greatness of your Spirit, and distinguish you in Love, as you are in all things else, from Womankind.

—— On her being brought to Bed, he thus compliments her——“ Your Safe Delivery has delivered me too from Fears for your Sake, which were, I’ll promise you, as burdensom to me, as your great Belly could be to you. Every thing has fallen out to my Wish, for you are out of Danger, and the Child is of the soft Sex I love.” —— *This Daughter was christened by her Mother’s Name, Elizabeth* ; and he thus, in another Letter, expresses himself ; ——“ I love *Betty* so well, that you need not apprehend any Neglect, from those I employ ; and I hope very shortly to restore Her to you a finer Girl, than ever.” The whole Course of his Lordship’s Letters to Mrs. Barry, are so elegantly polite, that every Reader must be charmed with them. They were subjoined to the *Collection of his Poems (which contains the Tragedy of Valentinian.) Printed in Twelves, 1714.*

In the Church-yard of Acton, is the following Memorial for Mrs. Barry, viz.

Near this Place
Lies the Body of ELIZABELH BARRY,
Of the Parish of *St. Mary le Savoy*,
Who departed this Life the 7th of *Novem. 1713.*
Aged 55 Years.



MEMOIRS of Mr. WILKS.

MR. *Wilks* was descended from a very good Family in *Warwickshire*; in which County all his Predecessors were born. His Father, *Edward Wilks*, Esq; was obliged to leave *England* through Misfortunes, and some Friends he had in *Ireland* procured him the Post of being one of the Pursuivants to the Lord Lieutenant of that Kingdom. He had three Sons, *Edward*, *Robert*, and *William*. The *Second* of which, our late excellent Comedian, was born at a little Village called *Rathfarnam*, near *Dublin*, 1665. He was bred up under Mr Secretary *Southwell*, and had for some Years a Seat in his Office; being an excellent Clerk, and wrote a

K

fine

fine Hand. Upon the Breaking-out of King *James's* Wars in *Ireland*, Mr. *Wilks* was forced into the Army by Capt. *Bourk*, and was exempted from Military Duty, being made Clerk to the Camp. But the natural Propensity of his Genius was wholly turned towards the *Stage*, and hearing so much of the just Praises of Mr. *Betterton's* Merit, he was not easy till he came over, and privately by a Stratagem escaped from his Military Clerkship:

At his Arrival in *England*, he was indeed entertained by Mr. *Christopher Rich*; but on no higher Terms than fifteen Shillings *per Week*, out of which he was to allow ten Shillings *per Month* for learning to dance:

Mr. *Harris* was the Master of whom he learnt; and at whose School, after Mr. *Wilks* had been above a Year in *England*, he saw a young Gentlewoman of about 20 Years of Age, with whom he fell in Love: This was Mrs. *Elizabeth Knapton*, youngest Daughter of *Ferdinando Knapton Esq*; Town-Clerk of *Southampton*, and Steward of the *New Forest*. In due Time she brought Mr. *Wilks* a Son, who was christened *Robert*. The Child was put to Nurse, and committed to the Guardianship of Mr. *Bowen* the Player, upon Mr. *Wilks's* Return to *Ireland*, who took his Wife with him, upon the following Occasion.

Mr. *Asbbury*, Master of the *Dublin Theatre*, coming over to recruit his *Stage*, Mr. *Betterton* thinking Mr. *Rich* did not give Mr. *Wilks* sufficient Encouragement, especially since he had now
an

an increasing Family to provide for, earnestly recommended Mr. *Wilks* to Mr. *Ashbury*, as a young Man of very growing Hopes; and deserving of Favours. From this Character given of him, Mr. *Ashbury* contracted with Mr. *Wilks* for 50*l.* a Year certain, and a Benefit-Play: Upon these Terms was Mr. *Rich* deprived of Mr. *Wilks*. But it was not long before he was made sensible of his Loss, and forced to send a special Messenger to *Ireland* to regain him: The Person deputed to go was Mr. *Swinney*, who with great Privacy got Mr. *Wilks* and his Wife back, after contracting to allow him 4*l.* per Week; the Duke of *Ormond* having issued a Warrant that Mr. *Wilks* should not depart the Kingdom, so much was he beloved in *Ireland*. However, Mr. *Rich* was rightly served; and Mr. *Wilks* but justly rewarded.

Upon this, Mr. *Wilks*'s dear Friend Mr. *Farquhar* left the *Irish Stage*, and came over with him, which was owing to a melancholy Accident.

Mr. *Farquhar* was also extremely beloved in *Ireland*, and had indeed the Advantage of a very good Person; though his Voice was weak; but as he never met with the least Repulse from the Audience in any of his Performances, he was resolved to continue on the *Stage*, till something better should offer; but this Resolution was soon broke by an Accident, *viz.*

Mr. *Farquhar* being to play the Part of *Guyomar*, (in the *Indian Emperor*) who kills

Vasquez (one of the *Spanish* Generals,) and for getting to exchange his Sword for a Foil in the Engagement, he wounded his Brother Tragedian, who acted *Vasquez*, very dangerously; and tho' it proved not mortal, yet it so shocked the natural Tenderness of Mr. *Farquhar's* Temper, that it put a Period to his Acting ever after. But in a short Time the Earl of *Orrery*, in Regard to his particular Merit, gave him a Lieutenantancy in his Regiment then in *Ireland*.

Mr. *Wilks*, well knowing the Abilities of Mr. *Farquhar*, after their Arrival in *England*, he never ceased his Importunities with him, till he had prevailed on him to write a Play; assuring him that he would gain much more Reputation by *writing for the Stage*, than *appearing on it*.

The *King*, in the *Island Princess*, was the first Part Mr. *Wilks* played at his Return to *England*; upon which Occasion he thus addressed the Audience.

As a poor Stranger wreckt upon the Coast,
With Fear and Wonder views the Dangers past;
So I, with dreadful Apprehensions stand,
And thank those Pow'rs that brought me safe to
Land.

With Joy I view the smiling Country o'er,
And find, kind Heav'ns! an hospitable Shore.
'Tis *England*———This your Charities declare
But more the Charms to *British* Beauties there:
Bea-

Beauties that celebrate this Isle after,
 They by their Smiles, as much as You by War
 True Love, true Honour, I can't fail to play,
 Such lively Patterns you before me lay.
 Void of Offence, tho' not from Censure free,
 I left a distant Isle too kind to me ;
 Loaded with Favours I was forc'd away,
 'Cause I wou'd not accept, what I cou'd never pay.
 There I cou'd please ; but here my Fame must
 end,
 For hither none must come to boast, but mend.
 Improvement must be great, since here I find
 Precepts, Examples, and my Masters kind*.

In the Year 1698, Mr. *Farquhar*, having taken Mr. *Wilks's* Advice, had a Comedy brought upon the Stage, called *Love and a Bottle*. To which there was a very humorous *Prologue* and *Epilogue*, both written by *Jo. Haynes*, the latter spoken by him in Mourning. Mr. *Wilks* had not any Part in this Play ; but Mrs. *Rogers* (of whom more hereafter) acted *Lucinda*, a Lady of considerable Fortune, and Mr. *Mills Lovewell*, her Gallant:

About this Time the *English* Theatre was not only pestered with Tumblers, and Rope-Dancers from *France*, but likewise Dancing-Masters, and Dancing-Dogs ; Shoals of *Italian* Squallers were daily imported and the *Drury-Lane* Company almost broke. Upon this Oc-

* These Verses were by Mr. *Farquhar*.

casion it was, that the facetious *Jo. Haynes* composed this *Epilogue*, and spoke it in Mourning, *viz.*

I Come not here your Poet's Fate to see,
 He, and his Play, may both be damn'd for me: }
 No, *Royal Theatre*, I come to mourn for Thee.
 And must *these Structures* then untimely fall,
 Whilst t'other House stands, and gets the Devil
 and All?
 Must still *kind Fortune* thro' all Weathers steer 'em,
 And Beauties bloom there, 'spite of *Edax Rerum*?
Vivitur Ingenio; That damn'd Motto There,
 Seduc'd me first to be a wicked Player †:
 Hard Times indeed; O *Tempora*! O *Mores*!
 I know that Stage must down, where not *one* Whore
 is.

But can ye have the Hearts tho'—pray now speak,
 After all our Services, to let us break?
 Ye cannot do't, unless the Devil's in ye:
 What Art, what Merit, ha'n't we us'd to win ye?
 First, to divert ye with some new *French* Strollers,
 We brought ye *Bona Seres Barba Colers*. *
 When their Male-Throats no longer drew your
 Money,
 We got y' an *Eunuch* Pipe, Signior *Rompony*.
 That Beardless Songster we cou'd ne'er make much
 on,
 The Females found a damn'd Blotch in his Scut-
 cheon.

† Looks up at the *Motto* over the Stage in *Drury-Lane*.

* Mimicks *French* Singing.

An *Italian* now we've got of mighty Fame,
Don Sigismondo Fidele--There's Musick in his Name :
 His Voice is like the Musick of the Spheres ;
 It shou'd be Heav'nly for the Price it bears. †
 He's a handsome Fellow too, looks brisk and trim,
 If he don't take you, then the Devil take him.
 Besides, lest our white Faces mayn't always delight
 ye,

We've pick'd up Gipsies now, to please, or fright ye.

Lastly, to make our House more courtly shine,
 As *Travel* does the *Man of Mode* refine ;
 To mend the Manners and coarse *English* Feeding,
 They went to *Ireland*, to improve their Breeding :
 Yet for all This, we still are at a Loss :
 O *Collier*, *Collier*, Thou'st frightened away Miss *Cross*.
 She, to return our Foreigners Complaisance,
 At *Cupid's* Call, has made a Trip to *France*.
 Love's Fire-Arms here are since not worth a Souse ;
 We've lost the only Touch-hole of our House.
 Losing that Jewel, gave Us a fatal Blow :
 Well, if thin Audiences must *Jo. Haynes* undo !
 Well, if 'tis decreed, nor can thy Fate, O Stage !
 Resist the Fate of this obdurate Age,
 I'll then grow wiser, leave off playing the Fool,
 And hire this *Play-House* for a *Boarding-School*.
 D'ye think the *Maids* won't be in a sweet Condition,
 When they're under *Jo. Haynes's* grave Tuition ;
 They'll have no Occasion then, I'm sure, to play,
 They'll have such *Comings-in*, another Way.

† Twenty Pound *per* Night.

K 4

This

This *Epilogue* was many times spoken with Universal Applause, not only to *This*, but several other Plays, as a just Rebuke of the *vitiating Taste* of the Town. And it might now be revived with the greatest Justice, in opposition to our present *Polite Taste*, when nothing will go down but *Ballad-Operas* and Mr. *Lun's Buffoonery*. Such are our Stage Entertainments; and what we are still to expect from the Theatres of *Bow-Street* and *Lincoln's-Inn-Fields*.

Mr. *Haynes's* Lash on the *Drury-Lane* Actors, who went to *Ireland* to learn *Breeding*, was levelled at *Those* that accompanied Mr. *Wilks* back, with Mr. *Asbury*, on the *Occasion* before mentioned, and a very just one, *Want of Encouragement*.

Mr. *Wilks's* Son *Robert*, whom he left under the Care of Mr *Bowen*, as has been mentioned, died an Infant. He had nine more Children, who underwent the same untimely Fate; but one Daughter, whose Name was *Frances*, lived to be married to Capt. *Price* in the Eighteenth Year of her Age. She unhappily died of the *Small Pox*, at her Father-in-Law's House, at *Tiptry*, near *Colchester* in *Essex*, before she was Twenty. And in one and the same Year Mr. *Wilks* had the Misfortune to lose both his Wife, and his only Child.

Mrs. *Wilks* was buried in the Parish Church of *St. Paul Covent-Garden*. There is erected, to her deserving Memory, a very handsome Monument, whereon is the underwritten Inscription,
viz. Beneath

Beneath this Marble,
Lies *Elizabeth Wilks*, late Wife of *Robert Wilks*,
Of this Parish, Gent.
The Purity of her Mind,
Which appeared in all the Duties of a virtuous Life,
Made her a good Wife,
Daughter, Mother, and Friend.
Her Affection was, like her Piety,
Constant, as unfeigned, to her last Moment.
In Memory of her Virtues,
This was erected by her Husband.
She died the 21st Day of *March*, 1713-14,
In the 42d Year of her Age,

Mr. *Wilks* was a second Time married to
Mrs: *Mary Fell*, Relict of *Charles Fell*, Esq; of
Swarthmore in *Lancashire*, whom, suitable to
her Deserts, he constituted his sole Execu-
trix.

This excellent Comedian died at his own
House, in *Bow-Street Covent-Garden*, on the 27th
Day of *September* 1732, and was very genteelly
interred at his Parish Church on the 4th Day
of *October*. Here follows a true Copy of
his Last Will and Testament, viz.

A true Copy of the Last Will and Testament of ROBERT WILKS, Esq;

IN the Name of God, Amen. I Robert Wilks, of the Parish of St. Paul Covent-Garden, in the County of *Middlesex*, Gent. being sound and perfect in my Mind and Memory, and therefore willing at this Time to dispose my Affairs in the best and most prudent Manner I am able, do make and constitute this my last Will and Testament in Manner and Form following.

First, I resign my Soul to Almighty God my Creator, and hope (through his Mercy) Forgiveness of my Sins and eternal Life. I commit my Body to the Earth, and desire it may be decently interred at the Discretion of my Executrix herein after named. And as to all the worldly Estate of which I shall die possessed, I dispose the same in Manner following.

Imprimis, I Will that all my Debts and Funeral Expences shall be fully paid and satisfied by my Executrix herein after named.

Item, I do hereby give, devise, and bequeath all my Right, Title, and Interest in the Patent, granted by his present Majesty King *GEORGE* the Second, to *Robert Wilks, Colley Cibber, and Barton Booth*, their Executors, Administrators, and

and Assigns, for the Term of One and Twenty Years, to commence from the 1st Day of *September*, 1732, to my dear Wife *Mary Wilks*.

And I do likewise give, devise, and bequeath, my House situate in *Bow-Street, Covent-Garden*, wherein I now dwell, together with the Back-house, Brew-house, Laundry, and all the Appurtenances thereunto belonging, with all my Right, Title, and Interest therein; and also all my Household Goods and Furniture, of what Nature or Kind soever; and also all my Jewels, Plate, Linnen, Bedding, and personal Estate whatsoever, to my dear Wife *Mary Wilks*. And I do hereby recommend it to my said Wife, to leave to my Daughter-in-law *Mary-Frances Shaw* (if she be living at the Time of her Decease) such Part of what I have hereby given and bequeathed unto my said Wife, as she shall think fitting.

And *Lastly*, I do hereby nominate constitute, and appoint my said dear Wife, *Mary Wilks*, sole Executrix of this my Last Will and Testament, written with my own Hand. In Witness whereof I have hereunto set my Hand and Seal, in the Sight and Presence of three Witnesses, whose Names are hereunto subscribed, this 30th Day of *May*, in the Year of our Lord 1732.

ROBERT WILKS.

Signed

Signed, Sealed, and Published by the said *Robert Wilks*, the Testator, as his Last Will and Testament, in the Sight and Presence of us whose Hands are here-under written, and who signed our Hands as Witnesses to the same, in the Sight and Presence of the Testator.

JO. BIRKHEAD, *sen.*

D. BIRKHEAD, *jun.*

WM. HEMMING.

Mr. HENRY NORRIS,

Commonly called *Jubilee-Dicky* (for his excellent Performance in Mr. *Farquhar's Trip to the Jubilee*) was born in *Salisbury-Court, Fleet-Street*, 1665. His Mother was the first Woman who ever appeared on the Stage as an Actress; for, till some Time after the *Restoration* of King *Charles II.* the *Women's Parts* were performed by *Men*, among whom the celebrated Mr. *Kynaston* made a very fine Lady, and occasioned a very good Jest, *viz.* His Majesty being at a Representation of *Hamlet*, and thinking the Entry of the *Queen*, in that Play, a little too tedious, one of the Actors most humbly acquainted the Audience that the QUEEN * *was not quite shaved.*

Mr. *Norris* became Brother-in-law to Mr. *Wilks*, by marrying Mrs. *Sarah Knapton* his Wife's Sister.

* Mr. *Kynaston* then played the *Queen*.



MEMOIRS of Mr. BOOTH.

BARTON BOOTH, Esq; was very well descended, and nearly related to the Earls of *Warrington*; nay, he has assured me that his Family always looked upon themselves as the Eldest Branch of the House of *Booth*. This excellent Tragedian, was the Son of *John Booth*, Esq; born 1681.

Lancashire was the County of his Nativity, from whence his Father, with his whole Family, removed to Town, and settled at *Westminster*, 1684. Mr. *Booth* (the youngest of Three Sons) was at nine Years of Age put under the Tuition of the Celebrated *Dr. Busby* under whom he became an excellent Scholar. He shewed, while at School, his great Inclination
to

to Poetry ; and was very fond of repeating Poetical Performances and Parts of Plays, in all which he discovered a very promising Genius for the Stage. But Mr. *Booth's* first Encouragement in *Acting* came from his Master at the *Rehearsal* of a *Latin Play* in which he performed with general Applause.

The following Part of a *Prologue* was spoken at *Westminster-School*, which will evidently discover their high Esteem for Mr. *Booth*, as an Actor *viz.*

Your Antique Actors, as we read,
 No more than Anticks were indeed :
 With wide-mouth'd Masks their Babes to fright,
 They kept the Countenance from Sight.
 Now Faces on the Stage are shown ;
 Nor speak they with their Tongues alone,
 But in each Look a Force there lies,
 That speaks the Passion to the Eyes.
 See then, which best deserves our Praise,
 The Vizard, or the Human Face?
 Old *Roscus* to our *Booth* must bow ;
 'Twas then but Art, 'tis Nature Now.

Mr. *Booth* was at that time designed by his Father for Orders ; but as he had received such early Praises of his blooming Qualifications for an Actor, and that from Persons of such Importance, it was not to be wondered at, that his Inclination led him to the Stage ; in pursuance of which, and to avoid being sent to the
 Univer-

University, he ran away from School at 17 Years old, and went to *Ireland*, where he entered himself with Mr. *Ashbury*, Master of the Theatre at *Dublin*.

He remained there Two Years, and acquired the Reputation of a very good Player. He returned to *England* in 1701, and applied himself to Lord *Fitzbarding*, a Lord of the Bedchamber to Prince *George of Denmark*. His Lordship recommended him to Mr. *Betterton* as a very promising Genius, who took him under his Care, and made him what he was. The Part of *Maximus* in *Valentinian* was chosen for his first Appearance. Mr. *Verbruggen* play'd *Valentinian*, Mr. *Betterton* *Etius*, and Mrs. *Barry Lucina*. There never was more Applause expressed by any Audience, then was given to Mr. *Booth* on that Occasion.

Soon after he again appeared with universal Applause, in the Character of *ARTABAN* in the *Ambitious Step-Mother*.

In the Year 1704, he married Mrs. *Frances Barkham*, Second Daughter to Sir *William Barkham*, Bart. of *Norfolk*, who died in 1710. without Issue.

CATO greatly augmented both Mr. *Booth's* Fame and Interest, by procuring him the Favour of Lord *Bolingbroke*, then Secretary of State; who, within a Year after, as a Reward for so much singular Merit, got him added to the Number of the Managers, by procuring him a special License from *QUEEN ANNE*.

Mrs.

Mr. *Booth* performed many of Mr. *Betterton's* Parts in such a Manner, as demonstrated both Tutor and Pupil Mortality deprived us of him, 10 May 1733.

A true Copy of Mr. Booth's Last Will and Testament. drawn up by himself.

WHOLLY resigned, and submitted to the Will of God, I *Barton Booth*, of the Parish of *St. Paul, Covent-Garden*, do make and ordain this my last Will and Testament, as follows.

I bequeath to *Christian Hannah* the Sum of 5 *l*: an old Servant to my Father.

All and singular my Estate, as well Real as Personal, Ready-Money, Bonds, Notes, Plate, Jewels, Goods and Chattels of what Kind or Nature soever, I give and bequeath absolutely to my dearest and well-beloved Wife, *Hester Booth*, *her Heirs, Executors, and Assigns for ever; and I appoint and constitute my said Wife, *Hester Booth*, full and sole Executrix of this my last Will and Testament, hereby revoking and making void all other Wills by me made.

It is my earnest Desire to be buried privately, without Ostentation, Hatchment, Escutcheon, &c. in *Cowley Church* near *Uxbridge*.

* Mr. *Booth* married a second time 1719, the celebrated, Miss *Santlow*. He had no Issue by her, but she had some of her own; a Daughter of Her's being lately married.

As

As I have been a Man much known and talk'd of, my not leaving Legacies to my Relations may give Occasion to censorious People to reflect upon my Conduct in this latter Act of my Life: Therefore I think it necessary to declare, that I have considered my Circumstanaes, and finding, upon a strict Examination, that all I am now possessed of, does not amount to *two Thirds* of the Fortune my said Wife brought me on the Day of our Marriage, together with the yearly Additions and Advantages since arising from her laborious Employment upon the Stage, during twelve Years past, I thought myself bound by that Honesty, Honour, and Gratitude, due to her constant Affection, not to give away any Part of the Remainder of her Fortune at my Death, having already bestowed in free Gifts upon my Sister, *Barbara Rogers*, upwards of 1300*l.* *out of my Wife's Substance*; and full 400*l.* of her Money upon my undeserving Brother, *George Booth* (besides the Gifts they received before my Marriage;) and all these Benefits were conferred on my said Brother and Sister, from Time to Time, at the earnest Solicitation of my Wife, who was perpetually intreating me to continue the Allowances I gave my Relations before my Marriage. The inhuman Return that has been made my Wife for these Obligations, by my Sister, I forbear to mention. Once more renouncing and making void all former Wills, I declare

L

this

this present Testament to be my true and last Will. In witness whereof I have hereunto set my Hand and Seal this 2d of *June*, 1731. All written with my own Hand:

B. BOOTH.

A Character of Mr. BOOTH,
by Aaron Hill, Esq;

TWO Advantages distinguished him, in the strongest Light, from the rest of his Fraternity: He had Learning to understand perfectly whatever it was his Part to speak; and Judgment to know how far it agreed or disagreed with his Character. Hence arose a peculiar Grace, which was visible to every Spectator; tho' few were at the Pains of examining into the Cause of their Pleasure. He could soften and slide over, with a kind of elegant Negligence, the Improproprieties in a Part he acted, while, on the contrary, he would dwell with Energy upon the Beauties; as if he exerted a latent Spirit, which had been kept back for such an Occasion, that he might alarm, awaken, and transport, in those Places only, where the Dignity of his own good Sense could be supported by that of his Author.

A little Reflection upon this remarkable Quality, will teach us to account for that manifest

feft Languor which has sometimes been observ'd in his Action, and which was generally, tho' I think falsely, imputed to the natural Indolence of his Temper.

For the same Reason, tho' in the customary Rounds of his Business he would condescend to some Parts in Comedy, he seldom appear'd in any of them with much Advantage to his Character. The Passions which he found in Comedy were not strong enough to excite his Fire; and what seem'd Want of Qualification, was only Absence of Impression.

He had a Talent at discovering the Passions, where they lay hid in some celebrated Parts, by the injudicious Practice of other Actors. When he had discover'd, he soon grew able to express them: And his Secret for attaining this great Lesson of the Theatre, was an Adaption of his Look to his Voice; by which artful Imitation of Nature, the Variations in the Sound of his Words gave Propriety to every Change in his Countenance. So that it was Mr. Booth's peculiar Felicity to be Heard and Seen the same, whether as the *Pleas'd*, the *Griev'd*, the *Pitying*, the *Reproachful*, or the *Angry*.

One would almost be tempted to borrow the Aid of a very bold Figure, and, to express this Excellence the more significantly, beg Permission to affirm, that the Blind might have seen him in his Voice, and the Deaf have heard him in his Visage.

His Gesture, or, as it is commonly call'd, his Action was but the Result and necessary Con-

sequence of this Dominion over his Voice and Countenance : For having, by a Concurrence of two such Causes, impressed his Imagination with such a Stamp and Spirit of Passion, his Nerves obeyed the Impulse by a kind of Natural Dependency, and relaxed or braced successively into all that fine Expressiveness, with which he painted what he spoke, without Restraint or Affectation.

A. HILL.

Mr. Booth was a Man of strong, clear, and lively Imaginations. His Conversation was engaging and instructive. He had the Advantage of a finished Education, to improve and illustrate the bountiful Gifts of Nature ; as will appear by the following Inscription, which he wrote under the Picture of that celebrated Actor Mr. Smith, which has been greatly admired for the classical Stile and Sentiment.

*Scenicus eximius,
Regnante Carolo Secundo:
Bettertonio Coætaneus & Amicus,
nec non propemodum Æqualis.
Haud ignobili Stirpe oriundus,
nec Literarum rudis humaniorum,
rem Scenicam
per multos feliciter Annos administravit ;
Iustoque moderamine & morum suavitate,
Omnium intra Theatrum
Observantiam, extra Theatrum Laudem,
Ubique Benevolentiam & Amorem, sibi conciliavit.*
i. e.

An excellent Player,
 In the Reign of *Charles* the Second :
 The Cotemporary and Friend of *Betterton*,
 and almost his Equal.
 Descended of no ignoble Family,
 nor destitute of polite Learning,
 the Business of the Stage
 He for many Years happily managed,
 And by his just Conduct, and Sweetness of Manners,
 He obtained
 the Respect of all within the Theatre,
 the Good-will and Love of all Mankind.

Mr. *Booth* had a very pretty Poetical Genius, as appears from some Translations and Imitations of his beloved *Horace*. And his beautiful *Song of Sweet are the Charms of her I love, &c.* may justly be reckoned a Master-piece in its kind.

He was interred at *Cowley*; but we do not hear that *his most beloved Wife* hath, as yet, erected any Monument to his Memory. He many Years himself talked of putting up some Memorial at *Westminster*, for Mr. *Betterton*; but these Promises were merely Aerial. He has indeed, by the Denomination of three Streets in *Westminster*, viz. 1. *Cowley-Street*; 2. *Barton-Street*, and 3. *Booth-Street*, perpetuated the Memory of Mr. *Cowley*, (whose Writings he professed a Value for beyond any other *English* Poet) and the Name of *Himself* and Family.

Mr. THOMAS ELRINGTON.

WAS born about the Year 1690, near *Golden-Square*. His Father had the Honour to serve the late Duke of *Montagu*. He put this Son Apprentice to an Upholster in *Covent-Garden*, who, at the Expiration of his Time, immediately entered himself with the Company of Comedians in *Drury-Lane*, and appeared in the Character of *Oroonoko*, in which he gave evident Proofs of a rising Genius; but not meeting with the Encouragement from the *Directors* his Merit demanded, he went over to *Ireland*, and became one of the Managers of that Theatre.

About the Year 1716, he married the Daughter of *Joseph Asbbury Esq*; then *Master of the Revels*, by whom he had several Children. His Reputation as an Actor daily increasing, he was sent for over to *England*, and performed, in the Theatre in *Lincoln's-Inn-Fields*, most of the considerable Characters in Tragedy; for which Nature had very happily adapted him, his Person being very proportionable, and his Gait very genteel: He had likewise a most harmonious Voice, with great Spirit and Fire, and wanted only a more Liberal Education, to have become one of the greatest Tragedians this Age has produced. He returned back to his Family, in *Ireland*, in which Kingdom he died, about the Year 1733, universally beloved and lamented.

Mr.

Mr. BENJAMIN GRIFFIN.

THIS useful Comedian, of the humorous Class, was the Son of the Reverend Mr. *Benjamin Griffin*, Rector of *Buxton* and *Oxnead* in the County of *Norfolk*; the Seats of the *Pastons*, Earls of *Yarmouth*; to which Honourable Family he was many Years Chaplain.

Our Actor was Born at *Oxnead*, and Educated at the Free-School of *Northwalsbam*, founded by the noble Family beforementioned.

He was put Apprentice to a *Glasier* at *Norwich*; but Playing running more in his Head, than Glazing, he run away from his Master, and got initiated among a Pack of Strollers, who frequented the City, in the Year 1712.

He came to *London* 1715, and was taken into the *Lincoln's-Inn-Fields* Company; and, after some Years Experience, he was accepted of at the Theatre-Royal in *Drury-Lane*, where he continued to the Time of his Death, 1739.

By mistaking his Talents, he attempted to commence Dramatic-Poet, by vamping up an old Play or two of *Massinger* and *Decker*, and scribbling a few Farces, all which met with the deserved Contempt of such trifling Performances.

Mr. JAMES QUIN.

THIS worthy Successor of Mr. Booth, was born in *King-street, Covent-Garden*, 24th of *Feb.* 1692. He is the Son of *James Quin* Gent. who was bred at *Trinity-College, Dublin*; came into *England*, and entered Himself of the Society of *Lincoln's-Inn*; but his Father (Mr. *Mark Quin*, Apothecary, and Lord Mayor of *Dublin*, 1676.) dying soon after, he was called to the Bar, and leaving him a considerable Fortune, he declined the Practice of the Law.

Our excellent Tragedian, being carried by his Father into *Ireland* in the Year 1700, then but Eight Years old, was educated under that eminent School-Master, the Reverend Dr. *Jones of Dublin*.

On the Death of his Father 1710. he was obliged to commence a Suit in Chancery, for the *Right and Possession* of his *Patrimony*; but being unable to support the great Expence of that Court, he was obliged to leave his *Right* undermined, and for a Time to drop his Claim.

From this Disappointment at Law, he was advised by his Friends, to cultivate a Natural Propensity, and apply himself to the Stage, which he did with some Success in that Kingdom. But the *Irish Theatre* then labouring under great Discouragement, he returned to
Eng-

England 1714, and was immediately received into the Company of his Majesty's Servants belonging to the *Drury-Lane Theatre*.

He continued in that Company about Three Years; but upon some unkind Treatment from One of the *Managers*, he changed his Situation, and was received with great Satisfaction by Mr. *Rich*, then acting at the Theatre in *Lincoln's-Inn-Fields*. In that Company he continued Sixteen Years.

In 1734 *Charles Fleetwood* Esq; having purchased the *Drury-Lane Patent*, made Mr. *Quin* some very advantageous Proposals, which he would not, on any Terms, except, till he had previously acquainted Mr. *Rich* therewith, and given him the Preference of his Services. But, on Mr. *Rich*'s Refusal, he, in Justice to himself, accepted the Overtures made him by Mr. *Fleetwood*. Mr. *Quin* performs the following Parts, with Universal Applause, viz.

Appamantus, in *Timon of Athens*. *Biron*, in *Fatal Marriage*: *Brutus*, in *Julius Cæsar*. *Benedict*, in *Much ado about Nothing*. The *Duke*, in *Measure for Measure*. *Dorax*, in *Don Sebastian*. *Thersites*, in *Troilus and Cressida*. *Falstaff*. *Volpone*. *King Lear*. *Richard III*. *Henry VIII*. The *Plain Dealer*. The *Double Dealer*. *Pinchwife*. *Old Batchelor*. The *Spanish Fryar*. *Othello*. *Tamerlane*. *Cato*. &c.

In regard to Mr. *Quin*'s Dramatic Character, it may be thus justly comprized, viz.

He from due Merit his Applause obtains;

He wants no Judgment, and he spares no Pains.

Mr.

Mr. WILLIAM MILWARD.

THIS Gentleman is a Native of the City of *Litchfield*, where he was born on the 29th of *September* 1702. His Father was an eminent Attorney at Law, at that Time residing there. The *Milwards* are descended from an ancient Family in the County of *Derby*, well known for their Loyalty and steady Attachment to their Prince; as a Proof of which, in the Troubles of King *Charles I.* Great Grandfather of our Player, Sir *Thomas Milward* Knight, Chief Justice of *Chester*, at his own Expence raised and maintained a Troop of Horse in Defence of his King and Country: Among whom were likewise his Grandfather, and several other Relations of Mr. *Milward*, to whom I will now return. His Father (when he was very young,) removing from *Litchfield* to *Uttoxeter*, a Market Town in the same County, he had his Education in the Grammar School there; which School is always supplied with Masters from *Trinity-College* in *Cambridge*, and an yearly Stipend from the said College allowed for their Support. Before the Age of Sixteen, he came with his Father to *London*, and was put Apprentice to an Apothecary* in *Norfolk-Street*, in the *Strand*, 1717, with whom he continued near eight Years; but being acquainted with some young Gentlemen, sometimes acted Plays privately for the Diversion of themselves and Friends, he was prevailed on to join them,

and

and accordingly performed several Parts among them, in a small private Theatre made at the *Hoop Tavern* in *St. Alban's-Street*. Being flattered by some Friends that he would make a considerable Figure on a publick Stage, to which his Genius strongly led him, he resolv'd to quit the Study of Physick for that of the Drama, and accordingly, in the Year 1724 commenced at the New Theatre in the *Hay-market*, with a young Company who had never appear'd on a publick Stage; whose Incapacity and Inexperience soon gave way to Two established Theatres, and obliged them to provide other ways for themselves, according to their different Capacities. Some quitted the Thoughts of the Stage; others, by Flattery and their own Inclinations, resolved to pursue that way of Life; among whom Mr. *Milward* was one, and in the Year 1725, engaged in Mr. *Rich's* Company at the Theatre in *Lincoln's-Inn-Fields*, where he continued till the Opening of the Theatre in *Covent-Garden*, and all that Season; at the End of which he had Overtures from the Company of Comedians who had just separated themselves from the Managers of the Theatre Royal in *Dru-ry-Lane*, with whom (after he had received a Message from Mr. *Rich* that the Salary he expected would not be complied with, and giving him proper Notice) he again agreed to perform at the New Theatre in the *Hay-market*, where he continued till the Company agreed with Mr. *Fleetwood* to return again to *Dru-ry-Lane*, under whose Direction they now are.

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The Parts Mr. *Milward* is possessed of being too numerous to be recited, the Town are the best Judges of his Daily Improvement ; and he may be justly thought to be the most proper Successor of Mr. *Quin*, who has now left this Stage and Kingdom.

Mr. HENRY GIFFARD.

THIS Gentleman is the youngest of Eight Sons of *William Giffard*, of the County of *Bucks* Esq; he was born in *Lincoln's-Inn-Fields* in the Year 1699, and educated at a Private Grammar-School in *London*. At about Sixteen Years of Age, thro' the Interest of his Father, he was appointed one of the Clerks of the *South-Sea* Company, in which Post he continued near Three Years; but having a stronger Propensity to the Martial Acts of the Stage than the Mercantile Accompts of the State, he made an Excursion, and entered himself among the *Bath* Strolling Company of Comedians, 1719, whose Fortunes he followed two Years, wholly unknown to all his Friends. Returning to Town, and hoping to atone for this Excursion with his Father, who was then in *London* in a very declining State of Health, he was disappointed in these Hopes by his Father's Death, which happened in about six Months after. Being thus left wholly destitute and deprived of his Fortune as a severe Punishment for his Fault, he was obliged to make the best of that Inclination which prompted him to the Commission
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of it. He was taken into Mr. *Rich's* Company. Here he staid about two Years, and then went to *Ireland*. In the *Dublin Theatre* he was very readily accepted, and in a very short time was admitted one of the Sharers. Soon after he Married a young Gentlewoman of that Theatre, who died before she was Twenty Years of Age, in Childbed of a Daughter; but, as some Compensation for so great a Loss, she left him a Son now about her Age. She had a very promising Genius to have shone in her Profession; was very amiable in her Person, and in her Affection as a Wife every way deserving Praise.

About six Years afterwards he married another Gentlewoman of the same Theatre; by whom he has had Issue one Daughter, who died an Infant of but two Years old.

Mr. *Giffard* and his Wife came to *England* 1730. Here it must be observed, that he had some Hopes of Success, from an Invitation made him, with great Shew of Friendship, by Mr. *Wilks*. But Mr. *Giffard* not brooking too long a Delay, and the Project of the *Goodman's-Fields* Theatre just then opening, he closed in with that Undertaker; who not succeeding therein, Mr. *Giffard* from a different Conduct became the sole Proprietor, and in 1733 rebuilt it in a very commodious Manner, giving Universal Satisfaction to the Town, as he does at present, by his Regularity and prudent Behaviour.

Under this Article of Mr. *Giffard's* Fortunes, we cannot omit mentioning one of his Company, for whom he had the greatest and most Friendly Regard, *viz.* Mr.

Mr. CHARLES HULETT.

HE was the Son of Mr. *John Hulett* (Yeoman of the Guards, a Warder of the *Tower*, and Out-Steward to the Earl of *Northampton*,) and born in *Russel-Street Bloomsbury* 1701. Having had a tolerable Education, he was put Apprentice to Mr. *Curll*, *Bookseller*, in the Year 1718. After he had served about two Years, he took it into his Head, that there was more to be got by acting of Plays, than by felling of them. His Master very generously advised his Father to let him prosecute the Bent of his Genius, and very amicably surrendered him up to the Stage. He trod the Theatres of *Lincoln's-Inn-Fields* and *Dublin*; but found the most hospitable Entertainment with his valuable Friend Mr. *Giffard*.

He was taken off in the Vigour of his Age, in a most sudden and surprizing manner. Being very fond of shewing the Strength and Soundness of his Lungs, as he imagined, by loud Hemming, one Day, as he was in the *Green-Room* at *Goodman's-Fields*, to shew the *Clearness of his Pipes*, as he expressed himself, he fetched a very *bearty Hem*, with such Violence, that he broke some considerable *Blood-Vessel*; for in a short time he found himself Giddy, Sick, and turned Pale. He went behind the Scene and a large Quantity of Blood issuing from his Mouth, almost unknown to him, he was advised to

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go home. Mr. *Giffard* sent for Dr. *Beaufort*, and another Eminent Physician; but the Flux of Blood continuing in so large a Quantity from his Mouth, as was computed in the whole to be near two Gallons, they thought it in vain to prescribe, and he died the 24th Hour after his Hemming. An Accident of this kind, was looked on as unheard of before.

Both Nature and Inclination had formed him for a very excellent Player, had he lived; and what he was at the Time of his Death, will be seen from the following just Character given of him by Mr. *Giffard*, who buried him in a very genteel Manner, at his own Expence, at *St. Mary White-Chapel*, in the 35th Year of his Age. He has left a Son about Eight Years old.

“ Mr. *Charles Hulett* was endowed with great Abilities for a Player; but laboured under the Disadvantage of a Person rather too Corpulent for the *Hero* or the *Lover*, but his Port well became *Henry VIII*, *Falstaff*, *Othello*, and many other Characters both in Tragedy and Comedy, in which he would have been equally excellent, had his Application and Figure been proportionable to his Qualifications; which had he duly cultivated, he would undoubtedly have become a very considerable Performer.”

Mr. LACEY RYAN.

HE is the Son of Mr. *Daniel Ryan*, a Taylor, of the Parish of *St. Margaret Westminster*, and was born in the Year 1700: He had his Education at *St. Paul's-School*; after which it was intended to breed him to the Law, and he was a short time with Mr. *Lacey*, an Attorney, his Godfather. He had once some Thoughts of going to the *East-Indies*, with his Brother, (who died there 1719.) but a stronger Propensity to the Stage prevailing by the Friendship of Sir *Richard Steele* he was introduced into the *Hay-Market Company* 1710. In that Company he continued about seven Years, and afterwards went to the *Lincoln's-Inn-Fields Company* under Mr. *Christopher Bullock*. Among all the Parts performed by him, *Hamlet* is looked upon as his Master-piece.

Mr. THOMAS WALKER.

HE is the Son of *Francis Walker*, of the Parish of *St. Anne Sobo*, and was born in the Year 1698. He was bred under Mr. *Midon*, who kept a private Academy.

Having an Inclination to the Stage, he first tried his Success in Mr. *Sheppard's* Company; and was found by Mr. *Booth* Acting the Part of *Paris* in the Droll of *The Siege of Troy*.

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The first Theatre whereon he appeared, was that of *Lincoln's-Inn-Fields*, where he played the Part of *Lorenzo* in *The Jew of Venice*, about the Year 1716. But Capt. *Mackbeath*, in the *Beggar's Opera* is his Top Dramatic Character; so that as Mr. *Booth* found him a *Hero*, Mr. *Gay* dubbed him a *Highwayman*.

Sic transit Gloria Mundi.

MRS. MARGARET SAUNDERS,

IS the Daughter of Mr. *Jonathan Saunders*, an eminent Wine-Cooper. She was born at *Weymouth*, in the Year 1686. Her Mother was the Daughter of Captain *Wallis*, an experienced Sea-Officer of Distinction in that Place.

She was sent by her Parents to a Boarding-School at *Steeple-Ashton* in *Wiltshire*, where having had a genteel Education, she was put Apprentice to Mrs. *Fane*, an eminent Milliner in *Catherine-Street* in the *Strand*.

After the Expiration of her Time, she was, at the earnest Request of her hearty Friend Mrs. *Oldfield*, tho' but 16 Years of Age, brought on the *Drury-Lane Theater*; but was obliged to quit it, occasioned by a very violent *Asthmatical* Indisposition, as has been before observed in the *Memoirs* of Mrs. *Oldfield*, Pag. 74, subjoined to this Work.

Mrs. YOUNGER and Mrs. BIGNALL.

To the Author of the History of the Stage.

Watford, June the 22d, 1736.

S I R,

I Had the Pleasure of yours when at *Busbye*. At the same time Mrs. *Younger* received one; she desired her Service, and begs to be excused writing; but it matters not; for I being conversant with her many Years, can give you a just Account of her Family, and as for her Merit on the Stage, you are a much better Judge than myself. It ever was the Opinion of the Town that both she and her Sister * were excellent in their Way.

Her Father and Mother, *James* and *Margaret Younger*, were born in *Scotland*. Her Mother was a *Keith*, nearly related to the late Earl Marshal: Her Father rode in the Third Troop of Guards, and served several Years in *Flanders* under *King William*.

She was born *Sept. 2d*, 1699, and came into the House, as near as I can guess, at seven Years old, and has ever behaved with the greatest Prudence.

Her *First Part* was *Princess Elizabeth*. This is all I can say of Mrs. *Younger*; but since you are so good to have an Opinion of my Sincerity, you may be assured of the Veracity of these Facts.

* Mrs. *Bignall*.

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I cannot give you any more Particulars of myself or Friends; nor do I think there wants any Amendment in *Mrs. Oldfield's* Life, only this, that *she was brought on the Stage by the Interest of Sir John Vanbrugh, who was her great Friend in the Business of the House.* There is an Error about the Child. He was no more than Three Years old when his Father died.

Your very humble Servant,

M. SAUNDERS.

In the Character of the *Country Wife* *Mrs. Bignall*, thro' the whole Action, made a very pretty Figure, and exactly entered in the Nature of the Part. She had a certain Grace in her Rusticity, which gave us Hopes of seeing her a very skilful Player, and in some Parts supply our Loss of *Mrs. Verbruggen*. †

Mrs. CHRISTIANA HORTON.

THIS Gentlewoman is descended from a very good Family in *Wiltshire*: She was born in the Year 1696. When but a Child, she was bent upon trying the Fate of a *Dramatic Life*, and accordingly engaged herself with Mr. *Booker*, Master of a Strolling-Company of Players. Mr. *Booth* seeing her act the Part of *Cupid*, in a Droll called *Cupid and Psyche*, in *Southwark-Fair*, 1714, and being pleased

† See the TATLER, No. 3.

with her Performance, he brought her on *Dru-ry-Lane* Theatre the Year after. The first Part she appeared in was *Melinda*, in the *Recruiting Officer*. She remained on that Stage till it was tortured with several Revolutions, and was, at last, persuaded to leave it for *Covent-Garden* Theatre, in the Year 1734, where she now remains.

She played the most considerable Parts in several Plays with Success, even when Mrs. *Oldfield* and Mrs. *Porter* were in their highest Perfection; particularly, the Part of Lady *Brumpton* in the *Funeral*, for which she received the highest Compliments from Sir *Richard Steele*, the Author, and Mr. *Booth* often declared that *no one was so capable of playing Mrs. Oldfield's Parts, after her Decease*, as Mrs. *Horton*. Mr. *Wilks* was of the same Opinion, and proved it, by chusing her to play with him in several Comedies, where she appeared in Mrs. *Oldfield's* Characters. The Part of *Millamant*, in the *Way of the World*, was one of the foremost, and my Intimacy with Mr. *Wilks*, at that Time, gave me an Opportunity to be assured, that she acquitted herself in this Character to the Satisfaction of that celebrated Actor, as well as to the Delight of the Audience.

That she remains, now, in the full Possession of Mrs. *Oldfield's* Parts, in Comedy, without a Rival, is obvious to every one who frequents the Theatre, and is almost the only Copy that
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can remind us of the excellent *Original*; so much is the Business of Acting reduced from its former Glory. I shall only add one Observation more, which is, that in the Meridian of Life she retains her *Beauty*, even without the entire Loss of her *Bloom*, and is, by far, the best Figure on either Stage.

Mrs. CATHARINE RAFTOR.

THIS Gentlewoman was born in *London* in the Year 1711. She is the Daughter of *William Raftor*, Son of *James Raftor*, Esq; of the City of *Kilkenny*, in the Kingdom of *Ireland*; a Gentleman of a very Ancient Roman Catholick Family, and possessed of a considerable Estate, which, at the late Revolution, was forfeited to the Crown, by his Sons being all engaged in the Service of King *James*. After the Battle of the *Boyne*, her Father attended his Majesty to *France*, and obtained a Captain's Commission in the *French* King's Service: But growing weary of a Military Life, came to *London*, obtained a Pardon of King *William*, and afterwards married Mrs. *Elizabeth Daniel*, Daughter of *Edward Daniel*, an eminent Leather-seller on *Fish-Street-Hill*, with whom he had a handsome Fortune. He was bred to the Law; but, being of the *Romish* Per-

Perſuaſion, practiſed under ſuch Reſtrictions as prevented his doing any Thing more for his Family (which was very large) than beſtowing a genteel Education on them.

Miſs *Rafter* came on the Stage in the Year 1728, and married Mr. *George Clive*, an Attorney at Law, in 1732.

This excellent Actreſs, was firſt diſtinguiſhed in the Character of *Dorinda*, in the *Tempeſt*. But ſo extenſive has been her Genius in the *Drama*, that it may be ſaid, without the leaſt Tincture of Flattery, no Woman, at her Age, ever ſhone, in ſo great a Variety of Characters, the Truth of which Aſſertion, *the numerous Liſt of her Parts, would, if recited, demonſtrate.*

CONCLUSION.

WE ſhall cloſe theſe our Dramatic Memoirs with the Sentiments of Mr. Secretary *Addiſon*, in relation to Theatrical-Entertainments, *viz.*

“ I cannot, ſays he, be of the ſame Opinion with the *Reformers of Manners*, in their Severity towards PLAYS; but muſt allow, that a good Play, acted before a well-bred Audience, muſt raiſe very proper Incitements to good Behaviour, and be the moſt quick and moſt prevailing Method of giving young People a Turn of Senſe and Breeding.

“ When

“ When the Character, drawn by a judicious Poet, is presented by the Person, the Manner, the Look and the Motion of an accomplished Player, what may not be brought to pass by seeing generous Things performed before our Eyes? *The Stage is the best Mirrour of human Life*; let me therefore recommend the apt Use of a Theatre as the most agreeable and easy Method of making a polite and moral Gentry, which would end in rendering the rest of the People regular in their Behaviour, and ambitious of laudable Undertakings.”

F I N I S.





